



















Skating  
29



OUTSIDE EDGE ROLL. Herbert S. Evans (American Champion 1896) and Col. C. E. Fuller (Boston Skating Club).  
“A combination and a form indeed.”—*Hamlet*, 3, 4, 60.



A  
HANDBOOK  
OF  
FIGURE SKATING  
ARRANGED  
FOR USE ON THE ICE

WITH OVER SIX HUNDRED DIAGRAMS AND ILLUSTRATIONS,  
AND SUGGESTIONS FOR NEARLY  
TEN THOUSAND FIGURES

*By*  
GEORGE H. BROWNE, A.M. (Harv.)

CAMBRIDGE SKATING CLUB  
NEW ENGLAND SKATING ASSOCIATION

---

*Third Edition*

---

PUBLISHED BY  
BARNEY & BERRY  
SPRINGFIELD, MASS., U.S.A.



COPYRIGHT, 1907

# P R E F A C E



IN order that this little book may be most effective for use on the ice, the practical part has been put at the end for convenience; and the hints and cautions therein have been reduced to the smallest compass consistent with clearness, by the separation of the theoretical and historical matter by itself in the earlier parts.

This inversion, though permitting a systematic presentation in a logical order from the general to the particular, brings at the beginning of the booklet matter unattractive to the reader, unless he already has some knowledge of skating or active interest in the art. The novice, therefore, will find Part I easier and more interesting, if he first familiarize himself with the names, definitions, illustrations, etc., in Part II. He will do well, consequently, to read Parts I and II before venturing upon the ice with Part III.

Although something is said of every type of figure, a book of this size can not say all that may be said of any figure. Nor does it aim to make a wholly original contribution to skating literature: it aims only to give accurate information as far as it goes, and to make more available the skating literature that already exists. To this end, copious references to the best books and occasional extracts from them are given; special permission to print which is acknowledged with thanks to Messrs. Longmans & Co., Macmillan & Co., Horace Cox, Esq., of the *Field*, and A. D. Innes & Co.'s successors, Ward, Lock & Co., London; to Perry, Mason & Co., Boston; and to the other publishers in the list on pages 18, 19. The Austrian books are to be heartily recommended to American skaters, especially Holletschek's, for its cheapness and its wealth of illustrative material, which is well adapted to our style of skating, and perfectly intelligible to those who do not read German, if they simply note that forward is *v* (*vorwärts*) not F; backward, *r* (*rückwärts*) not B; outside, *a* (*auswärts*) not o; and inside, *e* (*einwärts*) not i, thus:

*Rva* = ROF = Right outer forward.

*Rve* = RIF = Right inner forward.

*Lra* = LOB = Left outer backward.

*Lre* = LIB = Left inner backward.

The author also wishes to make grateful acknowledgements to Mr. E. H. Barney, of Springfield, Mr. Eugene



B. Cook of Hoboken, N. J., and Col. C. E. Fuller of Boston, for valuable information, obtainable from no other source, in regard to early American Skating; to Mr. Louis Rubenstein of Montreal (Canadian champion 1878-89, American champion 1888-9, and world's champion 1890), Mr. J. F. Bacon of Cambridge (champion 1893), Mr. Herbert S. Evans of Boston (champion 1896), to Mr. E. C. Hill of Brockton, Mr. L. A. Servatius of N. Y., and Dr. A. G. Keane of N. Y. (champion 1898-99-1900), for figures and photographs of later American skating; and for information and documents concerning English skating, to Dr. M. S. Monier-Williams and Dr. G. Herbert Fowler, Hon. Sec. N. S. A., of Great Britain,—concerning Continental skating, to Herr H. J. S. Wisinger, of the *Training Eisclub*, Vienna, Herr O. Schöning, editor of *Deutscher Eissport*, Berlin, and Edgar Syers, Esq., London, late Sec. N. S. A. junior champion of Europe 1900, who has also given kind permission for the reproduction of various new photographs and figures.

In order to keep this handbook strictly up to date, the publishers will be glad to receive from skaters any new combinations not hitherto published, with the date of first performance. Address

BARNEY AND BERRY,  
Springfield, Massachusetts, U. S. A.

OCTOBER, 1900.

“A most fine figure!”—Shakspeare, *L. L. L.*, 1, 2, 58.

“Is’t possible? Very easily possible.”—*M. A.*, 1, 1, 74.

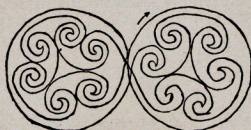


Fig. 357, No. 95

Skating Problem—A Double Eight with Hook-Scrolls. From decoration on the Tomb of Agamemnon, at Mycenæ. carved nearly 3000 years ago.

“Because you want the grace that others have,  
You judge it straight a thing impossible  
To compass wonders.”—*I Henry VI*, 5, 4, 46.

“The want is but to put those powers in motion  
That long to move.”—*Cymbeline*, 4, 3, 31.

# TABLE OF CONTENTS

## PART I—WHAT TO DO

### INTRODUCTION.—NATIONAL STYLES AND REQUIREMENTS.

The Use of Diagrams and Illustrations	Page 9
Figure Skating and Golf	9
Correct Form, British and Continental	10
Adapted to American Skating	11
Rules for British Form	11
Rules for American Form	14
The Coming Together of the Two Schools	15
Brief History of Skating and Skating Literature, chiefly English	15
American Skating and Competitions	20
The Program of the American N. A. S. A. for Figure Skating Contests	23
British Competitions and Tests	24
Third Class	24
Second Class	25
First Class, Section A	25
Section B	26
Continental Skating and Competitions	28
Prescribed Figures of the International Skating Union	28
Program of the German and the Austrian Skating Associations	29
Hints for Beginners	29
The National Championships—	31
Of the World	32
Of Europe	33
Of America	34
Methods of Judging and Scoring—	35
British	35
American	35
Continental	36
British Special Figure Skating Test (Oct. 1900)	38
The Adoption of the Continental Style by the British N.S.A.	40
British Rules for Continental Form	40
The Skating of the Future	41

## PART II—WHAT TO DO IT WITH

### THE ELEMENTS, THE STROKES, AND THE TYPES OF COMBINATIONS.

The Elements of Figure Skating	43
The Three Edges, or Q's	47
The Four Edges	48



Continuous Eights . . . . .	49
Crosses and Stars . . . . .	50
The Simple Combination of the Elements—	
Simple Rolls and Eights (112 in number) . . . . .	51
Combinations of Two Elements (676) . . . . .	51
Combinations of Three Elements (8,788) . . . . .	52
The Strokes—	
1 From One Foot to the Other . . . . .	52
2 On One Foot (Turn) . . . . .	53
3 Turn and Stroke (Once Back) . . . . .	53
Table of Strokes, with Corresponding Turn, and Once Back—	
1 Same Edge, Same Direction . . . . .	56
2 Same Direction, Different Edge . . . . .	57
3 Same Edge, Different Direction . . . . .	58
4 Different Edge, Different Direction . . . . .	59
“On to Richmond” and Locomotives . . . . .	61
The Rhythmical Combination of Strokes —	
1 In Field . . . . .	62
2 In Circles . . . . .	62
3 In Ordinary (Perpendicular) Eights . . . . .	63
4 In Wing (Horizontal) Eights . . . . .	64
Hand-in-Hand Skating . . . . .	65
Pair Skating . . . . .	67
The Position of the Feet . . . . .	68
The Position of the Head and Shoulders . . . . .	69
Balance . . . . .	72
Boots and Skates . . . . .	73

## PART III—HOW TO DO IT

### BRIEF HINTS AND CAUTIONS FOR USE ON THE ICE.

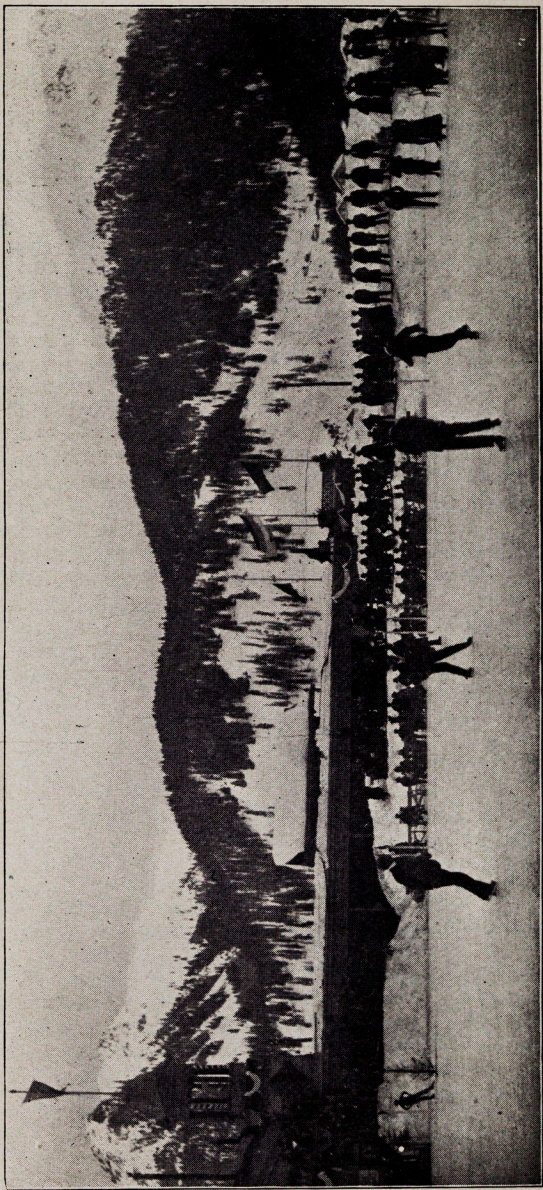
Plain Skating . . . . .	77
Lap-foot Circle . . . . .	77
Two-foot Serpentine . . . . .	78
The Four Edges—	
1 Inside Edge Forward . . . . .	79
2 Outside Edge Forward . . . . .	80
3 Outside Edge Backward . . . . .	81
4 Inside Edge Backward . . . . .	82
Change of Direction—	
I On Two Feet. . . . .	83
Simple Grapevines: Single, Double, Double and a Half, Philadelphia, Four-point, Scis- sors, Pennsylvania, Chinese . . . . .	84
II From One Foot to the Other.	
1 Without Change of Edge, <i>Mohawks</i> . . . . .	86
2 With Change of Edge, <i>Choctaws</i> . . . . .	88
Cross Mohawks and Cross Choctaws . . . . .	88

III On One Foot.		
The Four Turns—		
1	Threes: . . . . .	89
	Two Turns, or Double Threes; . . . . .	90
	Multiple Turns, or Chain Threes . . . . .	90
Change of Edge, on One Foot. . . . .		91
The Four Q's—Change and Turn . . . . .		93
The Four Reverse Q's—Turn and Change . . . . .		94
The Four Turns—		
2	Brackets . . . . .	95
3	Rockers . . . . .	97
4	Counters . . . . .	99
Loops—		
I	On Two Feet . . . . .	100
II	On One Foot. 1 Single . . . . .	100
	2 Multiple . . . . .	101
Ringlets . . . . .		101
Cross-cuts, Beaks, and Pig's Ears—		
I	On Two Feet. 1 The Lily, the Lilac, etc. . . . .	101
	2 Combination Grapevines . . . . .	102
II	On One Foot . . . . .	103
	Rockers and Counters, without forced Curve . . . . .	104
	Beak-Q's, or Pig's Ears . . . . .	104
	New Varieties of Cross-cut . . . . .	105
Spins—		
I	On Two Feet.	
1	Whirls ( <i>Edge and Flat</i> ) . . . . .	105
2	Cross-foot Spins ( <i>Edge and Flat</i> ) . . . . .	106
II	On One Foot.	
1	Ringlet Spins ( <i>Edge</i> ) . . . . .	106
2	Flat-foot Spins ( <i>Flat</i> ) . . . . .	107
	Combination Spins . . . . .	107
3	Pirouettes ( <i>Point</i> ) . . . . .	107
Toe and Heel Movements—Pivot-Circling . . . . .		108
Hand-in-Hand Figures . . . . .		111
Pair Skating Figures . . . . .		112
Continuous One-foot Figures . . . . .		114
Appendix—The Rules of Hockey . . . . .		123

ILLUSTRATIONS—The 660 illustrations comprise 20 half-tone portraits of American and Foreign Skaters, chiefly in action; 550 diagrams of skating movements, all but a few problems and strokes from actual marks on the ice; and 90 outline tracings from instantaneous photographs of skaters in action.

“Let every man now task his thought  
How this fair action may on foot be brought.”  
—Shakspeare, *Henry V*, 1, 3, 310.





Exhibition of the Davos English Four at the World's Championship Contest, February, 1899.

## PART I WHAT TO DO

---

General Introduction on National Styles and Requirements. What is expected of the best Skaters, and how competitions are conducted. Official Schedules. The development of the art of Skating at home and abroad up to the present day. History and literature of the art.



THE best and quickest way to learn to skate is to imitate the best skaters. But good models are not always at hand. Fortunately, the skating books of the present day are so good that it is quite possible to learn from them, provided the reader has interest enough to take a little pains beforehand, and practical experience enough to interpret the diagrams and figures correctly. The diagram of a skating movement is only the record left on the ice by the skate; the position of the skater's head, shoulders, and arms, and the functions of his hips, knees, ankles, and unemployed leg, in making the mark, are mostly unrecorded; yet any one of these elements may be said to be more important than the marking foot itself. The inadequacy of a single instantaneous photograph to reproduce motion is only too obvious when we recall the almost impossible, awkward positions revealed by single instantaneous snaps at a running horse or a jumping athlete. A series of biograph views, perhaps, would be more adequate. But if the reader will only see with his mind's eye, he will find the diagrams and figures of this little book, with the accompanying descriptions, a practical, serviceable substitute for the living instructor.

The first step, then, for the beginner, is to learn to look intelligently at the diagram and see what is going on above it,—to look at the figure of a skater in action and see the movements just preceding and just following the one depicted. Otherwise, the chief difficulty of all beginners will not be relieved: for all beginners, with or without diagrams, concentrate too much attention upon the feet, with the usual result that ankles, which have danced all night and played golf and tennis or climbed mountains all day without tiring, are after five minutes' skating declared "weak!" Now, figure skating, like golf, requires not so much exceptional strength, as correct form in the expenditure of moderate force. Golf is not easy or attractive to a beginner who takes the first clubs he sees that are not too long or too heavy, grips them hard, and hammers



at the ball with all his might, ignoring all other conditions. It is not surprising that figure-skating, too, seems difficult and discouraging to one who puts on skates often too long and too heavy, and chosen with no regard for the more important consideration of curve of blade and sidewise adjustment; and who then, unheeding the position of head, shoulders, arms, or knees, tries to skate entirely with his feet. No wonder the over-worked ankles *seem* weak! The fiction of weak ankles, however, will disappear, when this method of skating is as unrecognizable as this method of golf-playing. When the performer on the ice pays as much attention to the selection of his skates as to the selection of his clubs, and pays as much attention on the ice to his shoulders, arms, and unemployed leg as he pays on the links to his stance, to his grip, and to his follow, he may soon enjoy as keen satisfaction from the ease and accuracy of his curves and turns on his skates as from the right-sounding stroke of his club and the unerring flight of his golf-ball,—and what is more, do all the flying himself! The object of this chapter is to give the essentials of “correct form” in the official statements of the best authorities, as preparation for the efficient use of the diagrams and illustrations that follow.

There are two distinct schools of skating,—the British and the American, or Continental. Figure-skating to an Englishman has, until within a few years, always meant skating large, bold curves and turns to a center in combination with other skaters. Consequently, in order that the combination might be made possible by all skating alike, his rules have been strict and uniform; that the skating might be large, the position of his body has been erect and his knees straight; that danger at the center might be avoided and a true balance be attained, his unemployed foot has not been allowed to swing. Figure-skating to an American means making curves and turns, both large and small, generally by himself, cutting loops, cross-cuts, beaks, pig’s ears, and a variety of other designs, with free-swinging arms and unemployed foot, with no restrictions upon his individual freedom, grace and ease of motion being largely a matter of personal taste or disposition.

“It is probably true that the extreme of either style is incorrect. The most difficult movements, requiring an extraordinary amount of skill and sustained power, can be executed with grace, as well as facility, in the non-British style. Equally true is it that the extreme British style may lend to stiffness of action, and a sort of poker elegance which is the reverse of graceful.”\*

\*Dr. M. S. Monier-Williams in Meagher’s *Figure and Fancy Skating* (1895), p. 26.

When one sees a skater like Mr. Evans of the Boston Skating Club—American champion, 1896—who is always on his balance, who knows just what each part of his body is contributing, and ought to contribute, to the prosperity of the figure he is skating, whose movements are easy, graceful, steady—not vigorous, though under perfect control—and when one sees a skater like Mr. Bacon of the Cambridge Skating Club—American champion, 1893—who in his field skating is almost never on his balance, whose movements are vigorous and rapid, whose arms and unemployed leg swing with rhythmic precision, who can spin like a top and fly like a bird, yet can hardly tell you how he does it all—though he, too, has perfect control of his edge—one sees the balance style and the swing style admirably adapted to the American conditions of small curve skating. Few can attain the success of these proficient, but both will tell you, whichever style you prefer, that the quickest and surest road to it is to begin by acquiring a good balance.

The secret of all good skating, then, is *balance*. Since the English style, even for beginners in the American style, is the very best of preliminary practice for attaining a good balance, it may be well to give first the rules for the English style as laid down recently by an advocate of its strictest school.

## RULES FOR STRICT BRITISH FORM.

1. *The employed leg must be kept absolutely straight.* No bend in the knee is to be allowed, whether the skater is traveling on an edge or making a turn.

2. *The unemployed leg must touch the employed.\** The toe of the foot should be turned outwards and upwards as far as is comfortable, in a direction at right angles to the employed foot.  
Figs. 1, 2.



2—British  
L O F  
Engadine

3, 4. *The body and head must be held quite erect, the shoulders being held well back.* There must be an effort at first to keep quite upright, and in fighting against an inclination to lean forwards, the shoulders will have to be very consciously stiffened and held back. This in the elementary stages does give an idea of super-rigidity, but once properly acquired, it feels comfortable and looks natural—just as one expects a man to walk with an upright carriage of



2—British  
L O F  
Engadine

\*This is the extreme position of the Swiss "Flick and Jam" School. Londoners allow the unemployed to stray a little and point the toes down and out. "In the above posi-



the body, not leaning forward with bent shoulders and downcast head.

5. *The arms should hang easily by the side of the body, with the elbows turned in.* The beginner presents the appearance of those toy wooden figures—you pull the string, and the figure jerks its arms and legs—and it is only by constant practice and by remembering to turn the elbows in, that the ugly wooden effect can be avoided.

The advantage of assuming position from these rules is that the centre of gravity of the body always remains in a vertical line over the centre of the skate, and then a very slight forward or backward inclination of the whole body is sufficient to enable the skate to clear the ice and form the turn without a scrape. It has been much debated whether the unemployed foot may not be allowed to separate from the employed and lie behind it. But this would only tend to draw the centre of gravity of the body backwards, which effect would have to be counteracted either by bending the knee or by waving the arms in the air as a counterbalancing power.

The rules of American and Continental skating are thus directly opposed to those of English. The American bends his knee as deliberately as the Englishman straightens his; he lets the unemployed leg hang away from the employed; and he uses his arms to aid or counter-balance this strayed foot. Consequently, the body does not assume an upright position. It would seem that this method would make the art of skating more easy: a turn can be effected by a twist of the unemployed foot, and a corresponding swing of the arms in the required direction. Pace can also be gained by this swing; but it also has the effect of throwing the skater hard on to the new edge, thereby perforce keeping his curves small.

In order, therefore, to keep his skating large and bold in the true English style, in which the use of the unemployed leg is not permissible, the English skater has to resort to the combined figure in order to get pleasure himself or to furnish pleasure to others. Here is his opportunity to display his individual skill and his skill in adapting

tion, when a turn is executed, a considerable muscular effort is required of the employed foot, which is jerked round sharply with a 'click.' The aim, too, of the skater from the Edgatine being to skate all his curves of extra large size and at extra high speed, the bending of the body at the moment of striking is exaggerated, and a decided stamp to gain force is apparent. These peculiarities produce a general effect which is the very reverse of graceful, and, when carried to their logical-extreme, must be held to justify the reproach that the ultra-British style of skating is stilted, wooden, and ungraceful."—Monier-Williams, *Figure Skating*, 1898, p. 63.

himself to the powers of others. Here, too, is his opportunity for fast and bold skating, with a new and vivid joy gained from some slight element of danger other than that to which he is accustomed. The skaters together now gain what they lacked above: they have become interesting and



3—"FRANK SWIFT" (Wm. H. Bishop), Champion of America, 1868

give pleasure to the onlooker. Even one who knows nothing of the art can appreciate a good combined figure. The strength, boldness, smoothness were there before, but now all skate with an almost machine-like regularity at the call of one; and that they should be able to make



such designs, intricate in themselves, in such harmony, from an apparently meaningless call, seems little short of marvellous.\*

## RULES FOR AMERICAN FORM

Freedom from restrictions has been the cardinal principle of the promoters of American skating. The first and only original American text-book (1868) bears the name of "Frank Swift," Wm. H. Bishop, champion of America, 1868, but was written by Marvin R. Clark, who was not a skater. His rules for correct form, probably reflect adequately the usage of his time.

"The *body* should be erect, but yielding, and kept generally square to the front; but the skater should remember that 'the lines of business are *straight*, while those of pleasure are *curves*.' The body, therefore, should be *easy* and *pliable*, with no degree of stiffness, *leaning slightly forward*. An air of *lightness* should pervade every motion.

"The *head* should be carried upright, inclining backward, and easy in any position, the skater always remembering our important caution — NEVER LOOK DOWN AT THE FEET WHILE SKATING!

"The *shoulders* must be kept slightly back of the breast and moderately low, not forced, but easy in the position (whatever that means).

"The LEGS SHOULD NOT BE STIFF. Nothing so effectually destroys the beauty and gracefulness of the movement as stiffness of the limbs; and, as it gives a rigidity to the body, it is not only unbecoming, but materially disadvantageous.

"The *knee of the performing leg* should be slightly bent. This rule is *absolute*.

"The *arms* must hang loosely at the side, the elbows slightly bent, the hands naturally facing the body, the fingers neither imitating the tines of a fork, nor clutched as if with a spasm, but a little bent and slightly separated."

The full-front inclining body, the bent knee, and swinging unemployed leg, are characteristics of the same skating to-day, the nearest approach to a formal description of which is that by the Canadian professional, Meagher (1895), whose indebtedness to Clark is obvious:

"A position of ease, natural, unassumed, and especially devoid of affectation, is essential. The body should be held naturally erect, yet yielding, and with the chest well expanded. All the members of the body should work in unison, in an easy and pliable manner, with no stiffness, and an air of lightness should pervade every motion, as

\* Adapted from Geo. Wood, "Combined Skating," London, 1899.

a constrained or forced motion destroys harmony, and gives pain to the spectator. Whatever position the head is thrown into while the skater is executing different movements, it should fall into position naturally, never too stiffly. It should incline as if by intuition in a continued graceful motion, without apparent effort or volition. The shoulders should always be kept well back, not forced, but in position. Stiffness of the limbs gives a rigidity to the body which is unbecoming and naturally disadvantageous. A pliability of form is absolutely necessary to the acquirement of the different movements executed on skates.

“The ‘unemployed’ leg as it is usually termed, which I may add is generally employed more than the other,\* should always be more or less bent, according to the movement; and should *never* be held with the knee perfectly straight like a crowbar. Unless there is a slight bend of the knee, the skater has an ungainly appearance. . . . If I personally were asked the question how the body should be held while skating, I should say, ‘I live while I skate; I feel every motion; all the muscles speak and answer me, as it were. I talk with my arms, my shoulders, with all my limbs, and think of poetry, of music—of flying, if you will.’” (M. 29-31.)

“Remember that the head rules the feet. Remember that when striking out on any edge you must feel that you are perfectly keen on that edge, until it is changed to another. Remember that it is allowable to look down at the feet in executing certain figures ‘to place,’ but that in cutting figures ‘in field’ it is absolutely unnecessary, in fact, detrimental. Remember not to skate your movements too hurriedly, as you are not skating against time, and speed is certainly the greatest enemy of grace. (M. p. 27.)

“The grand curves are admirable,” says Mr. Eugene B. Cook, than whom no one can speak on American skating with more authority, “and very small ones may be exquisite. As in music the range is from *pianissimo* to *fortissimo*, and from *largo* to *prestissimo*, so in artistic skating the greatest master is one who can perform his figures in miniature or of the grandest size, and who can show the gentlest grace or the most rapid vigor, at will. Over-legislation results in tyranny. Cast-iron rules are dangerous, and may lead to misjudgment of a master who knows when they should be laid aside. Rigidity is not one of the attributes of grace, neither is the flexibility of the ‘slapjack.’ There is a natural sympathy between the legs and arms, and grace will best be reached without shackles.

\* Swift and Clark’s term is “balance foot.”



My ideal of skating is that it should embrace everything that is good. Hampering fetters and narrowness should be sedulously avoided. The devotees of the art of skating should not put shackles upon it, but work to develop the Skating of the Future."

A most interesting stage in the history of skating is reached this year in the coming together of these two schools. Although figure-skating is roughly two hundred and fifty years old, its life in its modern form as above outlined has been only about forty: of which the first decade, 1860-70, was largely a period of discovery and invention; the last, 1890-1900, one of perfection of organization and exposition. The keenest analysis and the most lucid exposition have been contributed by the English,—their best skaters have been university men and most clear writers. The Swedes and the Austrians have recorded their contributions in well illustrated books. American skaters, too, have done much for the art in these last forty years; but the black and white record of it has been mostly in white marks on black ice. The history of American skating is "writ in water." A complete history of figure skating, therefore, is unattainable; but the interesting situation of the year 1900 will be better appreciated, if we trace, very briefly the development to the present time of the several standards of excellence in the three great skating countries.

## A BRIEF HISTORY OF SKATING AND BIBLIOGRAPHY OF SKATING LITERATURE, CHIEFLY ENGLISH

**1660** Figure skating was introduced into England by Royalist Exiles returning at the time of the Restoration from Holland, whence they brought the Dutch roll. Skating was seen for the first time by the diarists, Pepys and

**1711** Evelyn, in December, 1662; and as late as 1711 (in the time of the *Tatler* and the *Spectator*), Swift asked Stella if she knew what "skaits" were. The Edinburgh

**1742-72** Skating Club was founded in 1742, or perhaps earlier; but not until 1772 is there any literary record of the art. Robert Jones' *Treatise on Skating* of that year contains the first mention of OF three, OF 8, OF and IF Spread Eagle, OR Roll, the Serpentine, and combined figures without turns. By this time, the Americans had taken up the art. Benjamin West, the painter, was a skilful skater.\* "One day, having crossed the ocean, he was skating in the Serpentine and amazing Londoners by the grace and rapidity of his motions." He was recognized by Col. Howe—

\*Dunlap, *History of the Arts of Design in the U. S.* N. Y., 1834, vol. 1, pp. 60, 61. Quoted by Lewis, p. 12.

afterward Gen. Howe in the colonial war—whom he had met on the ice in Philadelphia. ““I am glad to see you,” said Howe, ‘and not the less so that you come in good time to vindicate my praises of American skating.’ He called to him Lord Spencer Hamilton, and some of the Caven-dishes, to whom he introduced West as one of the Phila-delphia prodigies, and requested him to show them what was called ‘The Salute.’ He performed his feat so much to their satisfaction that they went away, spreading over Lon-don the praises of the American skater. Nor was the considerate Quaker,” says the historian, “insensible to the value of such commendations; he continued to frequent the Serpentine and gratify large crowds by cutting ‘The Phila-delphia Salute.’ Many to their praise of his skating added panegyrics on his professional skill; and not a few, to vin-dicate their applause, followed him to his esel, and sat for their portraits.”



4-English RIB  
1834

“Though Philadelphians have never reduced skating to rules like Londoners,” says Graydon, in his *Memoirs*,\* “nor connected it with their business like Dutch-men, I will yet hazard the opin-ion that they are the best and most elegant skaters in the world;” and he had seen “New England skaters, Old England Skaters, and Holland Skaters.”



5-English LOB  
1834

This is a true characteristic of London skaters; in the year after the “Skating Club” was formed (1830), *The Skater’s Manual*, by a member (London, 1831), formulated rules and printed thirteen combined figures. That the style, however, was more like our own early skating than the later stiff English style, the tracings† from Walker’s *Manly Exercises* (London, 1834) will show, Figs. 4, 5. By 1852, however, the forms and rules were becoming more rigid (*The Art of Skating*, by “Cyclos”—George Anderson, president of the Glasgow Skating Club—1852, second edition 1868); and in 1869, the modern English style was practically fixed by the important publication of Van-dervell and Witham’s *System of Figure Skating*. In the ten years preceding (1859-1868), modern American skating (page 19) had been developed and carried to Canada and Europe.

\*Graydon, Alex: *Memoirs of a Life, Chiefly Passed in Pennsylvania*, etc. Harrisburg, 1811. Quoted by Lewis, p. 12.

†Made for us by Eleanr Sears, Esq., London.



Approximate dates can now be given to the first performance of familiar movements. Counter-rocking turns were first skated by Mr. Vandervell in 1860-61; and, together with rockers, were independently discovered by Mr. E. B. Cook in 1863-5, rockers afterward investigated and first described and named in 1863-65 1878-81 by Mr. Pidgeon and Mr. Monier-Williams at Oxford. Cupid's Bow and the forced curve were first described in 1868. In 1880 Mr. Maxwell Witham skated the first bracket. In 1881 the Continental development of American skating, carried to Europe by Jackson Haines in 1864, was expounded in the first edition of *Spuren auf dem Eise*, (Vienna). In 1883 Monier-Williams published the first edition of *Combined Skating*; and in 1891 the final revised rules for combined skating were agreed upon by the English skating clubs. In Dec., 1892, *The Youth's Companion*, Boston, published four systematic articles on figure skating for boys and girls to the illustrations of which, thanks to the publishers, we are indebted for some of our cuts. The rapid development of skating and skating literature in the last ten years is shown most briefly and effectively by the following list of titles, with the abbreviations by which we shall refer to them.

## ABBREVIATIONS

### SKATING THEORY AND PRACTICE

- D.E.** 1891. *Deutscher Eissport*, Berlin, the organ of the I.S.U., issued weekly from Oct. to Apr. Contains all the fixtures and news of European and English skating.
- SpE.** 1892. *Spuren auf dem Eise*, second edition, Vienna, Alfred Holder, 8vo, pp. 350, M. 7, 50 pf. A thorough exposition of the Continental style, copiously illustrated.
- S.C.** 1892. *Figure Skating, Simple and Combined*, Monier-Williams and others, second edition, London, Macmillan & Co., small 8vo, round corners, pp. 322, \$1.25. Strictly English. Diagrams of over 150 combined movements.
- B.** 1892. *The Badminton Library, Figure Skating*, by T. Maxwell Witham, London, Longmans & Co., 8vo, pp. 464, \$3.50. The most systematic exposition of the English system.
- M.** 1895. *Figure and Fancy Skating*, George A. Meagher, London, Biiss, Sands & Foster, 8vo, pp. 150, \$1.50. Canadian style.
1895. *Skating and the Philadelphia Skating Club*, John F. Lewis, printed for the Club, Philadelphia, 1895.
1895. *Skating Gossip*, T. Maxwell Witham, Badmington Magazine, Dec. 1895, vol i, p. 608.

- H.** 1896. *Kunstfertigkeit im Eislaufen*, fifth edition, Robert Holletschek, Troppau, Buchholz, small square, limp, pp. 282, M. 1, 70 pf. The most systematic exposition of Continental skating, with over 1000 diagrams of Austrian, Swedish, and Russian figures.  
1896. *Figure Skating*, Hon. Algernon Grosvenor, New Review, London, Feb. 1896.
- H-H.** 1896. *Hand-in-Hand Skating*, N. G. Thompson & L. Cannan, London, Longmans & Co., small square, round corners, limp, pp. 259, 6/-. Over 200 illustrations of pairs skating hand in hand.
- R.** 1897. The "Oval" Series, *Figure Skating*, by Archibald Read, London, Routledge, 8vo, pp. 142, 2/-. Anglo-Swiss School.
- MxW.** 1897. *A System of Figure Skating*, T. Maxwell Witham, fifth edition, London, Cox, 8vo, pp. 319, boards, 2/-. Liberal English. Novel illustrations of pairs skating hand in hand.  
1897. *Skating on Artificial Ice*, Mrs. Walter Creyke, Nineteenth Century, March 1897, p. 475.
- M-W.** 1898. *Figure Skating*, M. S. F. Monier-Williams, vol. vii, Isthmian Library, London, A. D. Inness, 8vo, pp. 316, 5/-. Most liberal English style. Best exposition of Continental skating in English.
- W.** 1899. *Combined Figure Skating*, George Wood, London, F. E. Robinson, thin, 8vo, pp. 166, 2/-. Strictest Swiss-English (Davos).
- I.S.U.** 1899. International Skating Union, Official Skating Program, Stockholm.
- N.S.A.** 1900. National Skating Association of Great Britain, Official Handbook of the Departmental Committee for Figure Skating, London. In effect Oct. 1900.  
1900. *Skating in Figures*, Boston Herald, Feb. 26, 1900, an illustrated article explaining how to skate the Cambridge Skating Club's Figure Skating Tests.

#### HISTORY AND BIBLIOGRAPHY

1897. *On the Outside Edge*, Diversions in the History of Skating, Dr. G. Herbert Fowler, London, H. Cox, small 16mo, pp. 72, 2/6.
1898. *A Bibliography of Skating*, F. W. Foster, London, B. W. Warhurst, Chelsea, 8vo, 5/-.  
1899. *Figure Skating Competitions*. Edgar Syers, Badminton Magazine, Jan. 1899,—an interesting account of European contests and skaters.  
1899. *Style in Skating*, George Wood, London Field, Nov. 11, 1899. An excellent exposition of the differences between English and Continental skating and skates.



# AMERICAN SKATING AND COMPETITIONS

## THE OFFICIAL SCHEDULE

Figure skating on this side of the water began in earnest, not as the British naturally think in Canada, but in a region less favored by nature, where even now artificial ice offers better facilities for practice than in New England or in any



6—WM. H. FULLER, whose tour "Round the World on Skates," in 1865, was described in *Harper's Magazine* for April, 1870.

other part of the United States except New York, Brooklyn, Pittsburg and Baltimore. The Philadelphia Skating Club was founded in 1849, with headquarters on the 1849 Schuylkill River; and in the fifties, through its proficient Col. Page, Peter Weaver, the Van Hook brothers, and others, set the pace which Canada and the Continent afterward took up. In Boston, on the South Bay and over what is now the Back Bay district, E. H. Barney, John Berry, C. E. Fuller, and his cousin Wm. H. Fuller, Blondin, the tight rope walker, J. T. Ryan, J. H. Murch, G. W. Lord, and others, developed another school of American skating, just before the outbreak of the Civil War.

1858-9 In 1858-9, Boston and Philadelphia skaters introduced figure skating into New York, Mr. Pinchon of the Philadelphia club bringing the first grapevine; and from Boston, E. H. Barney his famous 8, (fig. 89), the Fullers, Charles E. and Wm. H. (the heroes of Theo. Winthrop's "Love and Skates,"\*) spins, rolls, and acrobatic feats, and Jos. H. Murch the two foot whirls, which he originated, etc. W. H. Cheesman skated the first one foot 8 in 1862; Adam Baudoine the first one foot 8 1862 with loop in 1864. About this time, or earlier, were skated the figures subsequently named Mohawks, Choctaws and Cross-cuts, (Edw. Brady, E. B. Cook), Pirouettes, OF to OF (John Martin), OB (E. B. Cook), Ringlet Spins, (E. B. Cook, Jackson Haines,) Pivot-Circling (E. B. Cook) Heel and Toe Movements (Adam Baudoine, Callie Curtis, E. B. Cook). In 1863 the 1863 New York Skating Club was organized; and the proficiency in the art developed so rapidly, with the rapid development of the new club skate and the example of such skaters as Andrew J. Dupignac, Pres. N. Y. Club, Chas. W. Jenkins, Alex. Macmillan, John Powers, champion of the St. Lawrence, Eugene W. Pratt, champion of the Northwest, J. C. Mead, John Engler, E. T. Goodrich, Callie Curtis and W. H. Bishop ("Frank Swift,")—not to mention Miss Henrietta Bedell, Miss Nellie Dean, the Misses Tobey and Miss Carrie Augusta Moore,—that rinks were opened in Brooklyn, Buffalo, Jersey City, Pittsburg, Cincinnati, Cleveland, Chicago and St. Louis; and in 1868 the first American congress met at Pittsburg and 1868 adopted Mr. Cook's N. Y. Skating Club programme of twenty-five numbers for the guidance of skaters and a standard for competitions. Callie Curtis won the \$500 championship medal. In 1863-4 Jackson Haines, in 1865 Wm. H. Fuller, and in 1869-70 Callie Curtis and F. T. Goodrich carried the American style to Europe. Under

\* *Atlantic Monthly*, Jan. and Feb. 1862.



the inspiration of a younger generation of skaters (like Edw. W. Burr, James B. Story—champion 1879,—T. A. Williams, G. D. Phillips, S. J. Montgomery, together with some of the older men like E. B. Cook and the late W. B. Curtis), the National Amateur Skating Association



7—NELLIE DEAN and CALLIE CURTIS

**1886** of the United States was formed in 1886; under the inspiration of Louis Rubenstein (Canadian champion 1878-89, and American champion 1888-89, world's champion 1890), the Amateur Skating Association of Canada **1888** was formed in 1888; and through the encouragement of Col. C. E. Fuller of the Boston Skating Club, who has been at the front of all skating improvements



Mr. E. H. Barney in a Cross Loop Eight, at his home, Forest Park, Springfield, Mass., December, 1898.

"Resembling strong youth in his middle age."  
Shakespeare, *Sonnet*, 7, 6.



Col. C. E. Fuller    E. B. Cook, Esq.    "Frank Swift"  
On the Board of Judges, St. Nicholas Rink, N. Y., Feb., 1896  
"Young in limbs, in judgment old."—*Shakespeare M. V.*, 2, 7, 71.



1. L. Rubenstein,  
Champion, '88, '89.
2. J. B. Storey,  
Champion, 1879.
3. F. Horner,  
Bronxdale, N. Y.
4. T. A. Williams,  
Passaic, N. J.
5. F. P. Good,  
Champion, 1887.
6. H. R. Ward,  
St. Nicholas Club.
7. G. D. Phillips,  
Champion, '92, '95, '97.
8. L. A. Servatius,  
New York.
9. Irving Brokaw,  
St. Nicholas Club.
10. A. G. Keane,  
Champion, '98-'00.
11. J. J. Doughty,  
Paterson, N. J.
12. S. J. Montgomery,  
New York.



AT THE CHAMPIONSHIP COMPETITION, ST. NICHOLAS RINK, N. Y., FEB. 1898.

(By kind permission of *Outing*.)

in New England for forty years, the New England Skating Association was founded in 1889, with the Colonel  
1889 for its president. Representatives of these organiza-  
1891 tions met in New York in Feb. 1891, and adopted  
the following revised schedule, which may be taken  
as the official standard of American skating of the present  
time :

## PROGRAM OF THE NATIONAL AMATEUR SKATING ASSOCIATION FOR FIGURE SKATING CONTESTS

The object of this program is to set forth the movements of figure-skating so as best to test the proficiency of skaters, and in an order that will economize the strength of the contestants. The movements are arranged under comprehensive, fundamental heads, designed to include everything appertaining to the art. It is to be understood that whenever practicable all movements are to be executed both forward and backward, on right foot and on left, in field and to place.

1. Plain forward and backward skating in various ways.
2. Outside edge roll forward.
3. Outside edge roll backward.
4. Inside edge roll forward, in field and eights, single and double circle.
5. Inside edge roll backward, in field and eights, single and double circle.
6. Figure eight on one foot forward, single and double circle.
7. Figure eight on one foot backward, single and double circle.
8. Cross roll forward, in field and eights, single and double circle.
9. Cross roll backward, in field and eights, single and double circle.
10. Change of edge roll forward, beginning on outside and on inside edge.
11. Change of edge roll backward, beginning on outside and on inside edge.
12. Spread eagle on inside and outside edges.
13. Curved angles—threes : single, double, chain and flying, beginning on inside and on outside edge.
14. Curved angles—rocking turns from outside edge to outside edge, and from inside edge to inside edge, forward and backward.
15. Curved angles—cross-cuts or anvils.
16. Grapevines, including Philadelphia “twist.”
17. Toe and heel movements, embracing pivot circling, toe spins (pirouettes), and movements on both toes.



18. Single and double flat-foot spins, cross-foot and two-foot whirls.

19. (a) Serpentine on one foot and on both feet; (b) change of edge, single and double.

20. Loops and ringlets on inside and outside edges, single and in combination.

21. Display of complex movements, at the option of the contestant.

22. Specialties, embracing original and peculiar movements.

If limited as to time, the judges may select what is thought best.

This schedule is intended as a guide, as well to skaters as to judges, who should continually bear in mind that grace is the most desirable attribute of artistic skating.

In deciding the relative merits of competitors, special attention will be given to grace and ease of position, accuracy in skating to place, and ability to use both feet equally well.

## BRITISH COMPETITIONS AND TESTS

Only since March, 1896, have British skaters held competitions in their combined figure-skating between teams of four skaters representing properly constituted skating clubs. Since 1881, however, individual skaters have been encouraged by the National Association to skate for bronze, silver, and gold badges, offered to winners of three official tests. Between six hundred and seven hundred of such badges have been given. The quality of performance may be inferred from the requirements, here printed for the first time in this country.

### Third-Class Ice Figure-Skating Test

The judges will require the test to be skated in good form, the essentials of which are (1) Sideways attitude of body; (2) Face turned in direction of progress; (3) Uprightness of carriage; (4) Straightness of employed leg, and (5) Approximation of heels.

(a) ROF and LOF 3-turn; each curve 15 feet at least.

(b) OF and OB roll, and OB cross-roll; each curve 10 feet at least.

(c) OF Eight; diameter of each circle 5 feet at least.

### Second-Class Figure-Skating Test

No candidate can be judged for this test unless he has previously passed the Third-class Test.

The judges will require all turns to be skated clean, and all movements to be executed in good form.

In the following list of figures, the word "turn" means an ordinary, or 3-turn.

- (a) 1 RIF and LIF turn; each curve 40 feet at least.  
2 ROF and LOF turn; each curve 50 feet at least.
- (b) The following figures skated to a center on alternate feet without pause, three times on each foot.
  - 1 IF turn; each curve 15 feet at least.
  - 2 OF turn; each curve 15 feet at least.
  - 3 IF two turns; each curve 10 feet at least.
  - 4 OF two turns; each curve 10 feet at least.
  - 5 IF three turns; each curve 10 feet at least.
  - 6 OF three turns; each curve 10 feet at least.
- (c) OB two turns, on alternate feet on the cross-roll, three times on each foot, each curve 8 feet at least.
- (d) 1 RIF, LIF, Q; each curve 30 feet at least.  
2 ROF, LOF, Q; each curve 30 feet at least.  
3 RIB, LIB, Q; each curve 15 feet at least.  
4 ROB, LOB, Q; each curve 10 feet at least.
- (e) A set of combined figures skated with another skater, who will be selected by the judges, introducing the following calls in such order and with such repetitions as the judges may direct. (For the interpretation of the terms, the reader is referred to S. C., page 18. The figures are the numbers of the diagrams in that book, which best illustrate the call.)
  - 1 Forward turn entire (3).
  - 2 Once back—and forward (13).
  - 3 Once back—and forward turn (14).
  - 4 Once back off meet—and forward turn entire (99).
  - 5 Once back meet—and back—and forward turn (101).
- (f) The judges shall call three "unseen" figures of quite simple character, in order to test the candidates' knowledge of calls and power of placing figures.

## **First-Class Figure-Skating Contest**

### **SECTION A—Part I**

Thirteen prescribed figures to be skated with another skater, who will be selected by the judges.

#### **Part II**

Not more than five or less than three "unseen" figures of moderately simple character, to test the candidates' knowledge of calls and power of placing figures upon the ice.

### **SECTION B**

To pass this section, a candidate must score 60 marks at least.

No marks shall be scored in respect of any one-footed figure unless it is skated on each foot, and in compliance



(on each foot) with the printed conditions as to form and dimensions. A corresponding rule shall apply in the case of two-footed figures.

The figures in the section are divided into groups, and a candidate shall attempt all the figures he proposes to attempt in an earlier group before attempting any figure in a later group, but he may resign marks scored in an earlier group for the sake of scoring for a figure in a later group.

The judges may allow a candidate any number of attempts at a given figure that they consider reasonable.

*In groups 1 to 6, every loop must measure in its longest diameter between 6 inches and 1 foot 6 inches. Loops must not cut each other. The curve, both before and after each trefoil, double loop, or loop, as the case may be, shall be 3 feet long at least.*

- 1 Continuous Trefoils, *six in number.* In each trefoil the curve succeeding the last loop must cut that preceding the first.

Forward 18, Backward 26.

- 2\* Double Loops.

IF 3, OF 3, IB 5, OB 5.

- 3 Continuous Loop 8, *six in number*, diameter of each circle being 5 feet at least.

Forward 12, Backward 18.

- 4\* Continuous Loops, *six in number.*

Forward 6, Backward 10.

- 5\* Loops. IF 1, OF 1, IB 2, OB 2.

*In groups 6 to 10, every cross-cut must have a base at least 8 inches long, and the cross-cuts must not touch each other.*

- 6 Continuous Change Cross-cut 8, *six in number*, the diameter of each circle being 5 feet at least.

Forward 9, Backward 15.

- 7\* Continuous Cross-cuts, *six in number.*

Forward 5, Backward 9.

- 8 Maltese Cross. The cross-cuts must be approximately of the same size, and approximately at right-angles to each other.

IF 5, OF 5, IB 8, OB 8.

- 9 Inverted Maltese Cross. Same as 8, only the bases toward the center of the figure.

IF 5, OF 5, IB 8, OB 8.

- 10\* Cross-cut. The curves before and after the cross-cuts must be each at least 3 feet long.

IF 1, OF 1, IB 2, OB 2.

\*A candidate shall not score for a figure in a starred group, if he has obtained marks for the corresponding figures in a previous group.



*In groups 11 to 16, the curve before and after each turn must be 6 feet long at least.*

**11 Continuous (Change Turn) 8, six in number,** diameter of each circle, 5 feet at least.

**Inside Turns 10, Outside Turns 10.**

**12\* Continuous Q's, six in number.**

**Inside Turns 4, Outside Turns 4.**

**13 Continuous Bracket 8, six in number,** diameter of each circle 6 feet at least.

**Inside Turns 15, Outside Turns 17.**

**14\* Continuous Brackets, six in number.**

**Inside Turns 9, Outside Turns 11.**

**15\* Brackets.** Curves before and after turn 9 feet at least.

**IF 2, OF 3, IB 3, OB 4.**

**16 Continuous Counter 8, six in number,** diameter 5 feet at least.

**Inside Turns 18, Outside Turns 20.**

**17\* Continuous Counters, six in number,** every curve 9 feet at least.

**Inside Turns 10, Outside Turns 12.**

**18\* Counters.** Curves before and after turn 9 feet at least.

**IF 2, OF 3, IB 3, OB 4.**

**19 Continuous 8, six in number,** diameter 5 feet at least.

**Forward 4, Backward 4.**

*In groups 20 to 24, the curve before and after the turn or change of foot must be 30 feet at least.*

**20 Rockers.** IF 4, OF 4, IB 3, OB, 3.

**21\* Counters.** IF 3, OF 4, IB 4, OB 8.

**22\* Brackets.** IF 3, OF 4, IB 4, OB 8.

**23 Mohawks.** IF 2, OF 3.

**24 Choctaws.** IF 3, OF 2.

**25 Spread-Eagle.** The curve must be 30 feet at least.  
A candidate shall not score for more than one Figure in this Group. **Inside,** 60 feet radius, 1; **Straight,** 3; **Outside,** 60 feet radius, 6.

**26 Toe-Steps.** A candidate shall not attempt more than six varieties.

**Each variety, 1.**

**27 Grapevines.** A candidate shall not attempt more than seven varieties.

**Each variety, 2.**

**28 Canadian 8.** One foot in advance of the other.

**Forward 1, Backward 2.**

“The firm fixture of thy foot would give an excellent motion to thy gait in a semi-circle.”  
—Shakspeare, *Merry Wives of Windsor*, 3, 3, 68.

## CONTINENTAL SKATING AND COMPETITIONS

In 1892 The International Skating Union was formed by associations and skating clubs of Austria, Canada, Denmark, Finland, Germany, Great Britain, Holland, Hungary, Norway, Russia, Sweden and Switzerland; and at its third regular congress, in August, 1897, drew up the following rules for correct carriage and movement—within which rules the individuality of the skater receives free play and all possible consideration on the part of the judges:\*



8—L OF.  
H. Grenander,  
World's Cham-  
pion, 1898



9—H. Grenan-  
der, Stroke  
LIF TO RIF

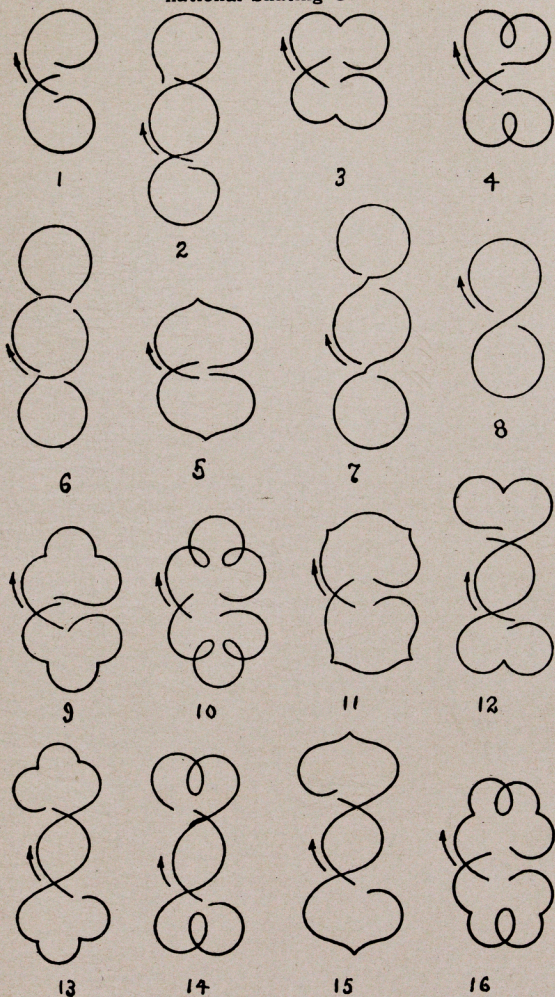
“Upright carriage, not bent at the hips, but without being stiff; strong bending of the knee or body to be only momentary (Fig 8). Head upright. Unemployed foot raised only a little from the ice, not dragging behind, with toe turned downward and backward (Fig. 9), bent a trifle at the knee, and generally held behind the employed foot; otherwise swinging freely, and assisting the movement, but not held far away. Arms, hanging down easily without swinging, may, like the unemployed foot, be used to assist the movement, but elbows or hands not to be raised far from the body, the latter never, if possible, above the waist. Fingers neither spread nor clinched. In general, everything violent, angular, or stiff in the action to be avoided; no endeavor to be violently expressed, but the impression is to be given that the execution of the figures requires no effort.”

Under the auspices and rules of the I. S. U., two great Continental figure-skating competitions are held each year: one for the championship of Europe, the other for the championship of the world. The program consists of two parts, a selection of half a dozen or more prescribed figures, and five minutes' free skating at the choice of the contestant. The most comprehensive Continental schedule is that of the Austrian Skating Association (Fig. 10), of which Nos. 1, 2, 3, 9, 4, 5, 6, 7, 8, 12, 13, 14, 15, 24, 27, 30, 33 constitute the I. S. U. program. There are four kinds of each number, begun on each of the four edges. Specimens of the free skating may be found in Fig. 357.

\*Translated from the “Wettlauf-Ordnung der Internationalen Eislauf-Vereinigung, festgesetzt vom III ordentlichen Congress zu Stockholm, 1897,” and unaltered at IV Congress, London, June, 1899.



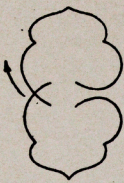
10—The Prescribed Figures of the German and the Austrian Skating Associations and the International Skating Union



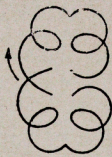
Nos. 1, 3, 9, 5, 2, 12 and 8 of Fig. 10, are issued in Berlin (1900), as "*Elements of Figure Skating*," with the following

# **HINTS FOR BEGINNERS**

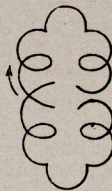
1. Hold the body erect. Don't look down upon the ice, nor under any circumstances at the toe of your skate.



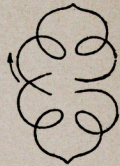
17



18



19



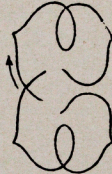
20



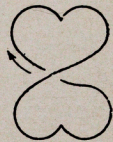
21



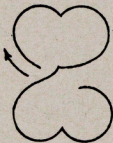
22



23



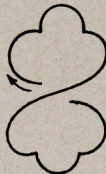
24



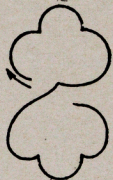
25



26



27



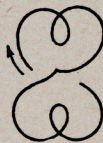
28



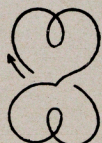
29



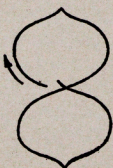
30



31



32



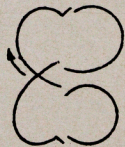
33



34



35

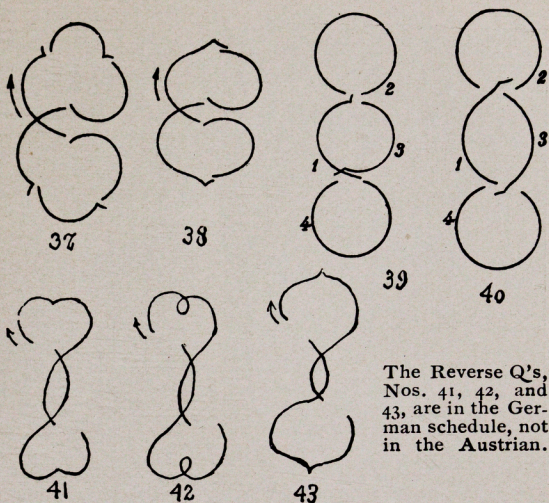


36

2. Carry the unemployed leg slightly bent at the knee, behind the employed, the toe turned out, back, and down.

3. Whenever it is necessary to swing the unemployed leg forward, bring it back to its normal position as soon as possible.





The Reverse Q's,  
Nos. 41, 42, and  
43, are in the Ger-  
man schedule, not  
in the Austrian.

4. Avoid all jerky movement, and let the hands follow the motion of the body naturally, without swinging.

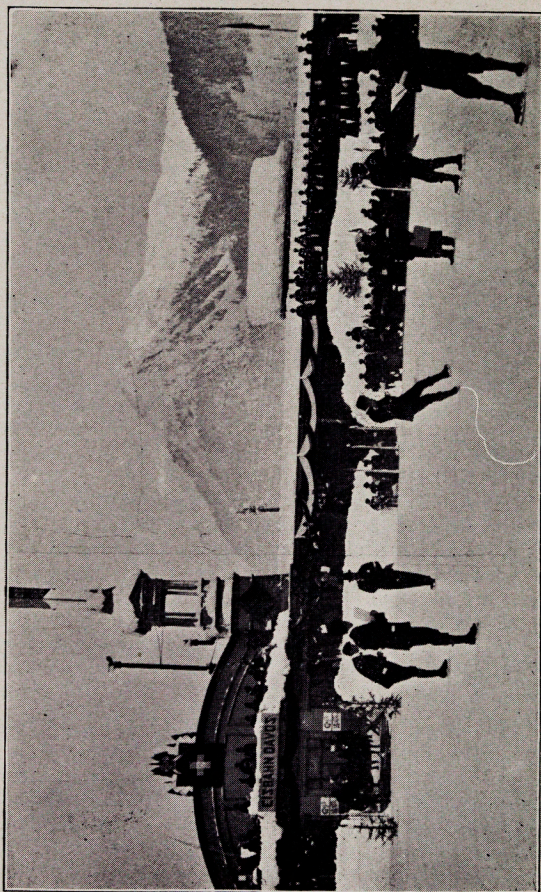
5. Practice each figure only in the prescribed eight; aim at equal size and symmetrical position of both lobes (i. e. keep the axis true).

6. Skate each figure as large as possible.

7. Practice indefatigably the four simple edges until you are complete master of them. They are the foundation of all figure skating.

## THE NATIONAL CHAMPIONSHIPS

The marked difference between the Continental and the American tests is at once apparent. The selection, months beforehand, of a few specific movements, no matter how fundamental, from a list so small as the I. S. U. program, permits concentration of practice on a limited number of figures, and in so far makes against the development of all-round skating. The American program which aims "to include everything appertaining to the art" is more thorough; but, practically, the filling out of some of the numbers in recent New York competitions has been so meagre, and "the love for adornment with medals has seemed to be so much more prevalent than the love for the art of skating," that some of the older skaters have resigned from the N.A.S.A., whose management, according to Caspar Whitney (*Harper's Weekly*, Feb. 25, 1899), has not been free from local bias. Perhaps, if some of the numbers were prescribed beforehand, and some drawn by lot at the contest, the ends desired by all might best be served.

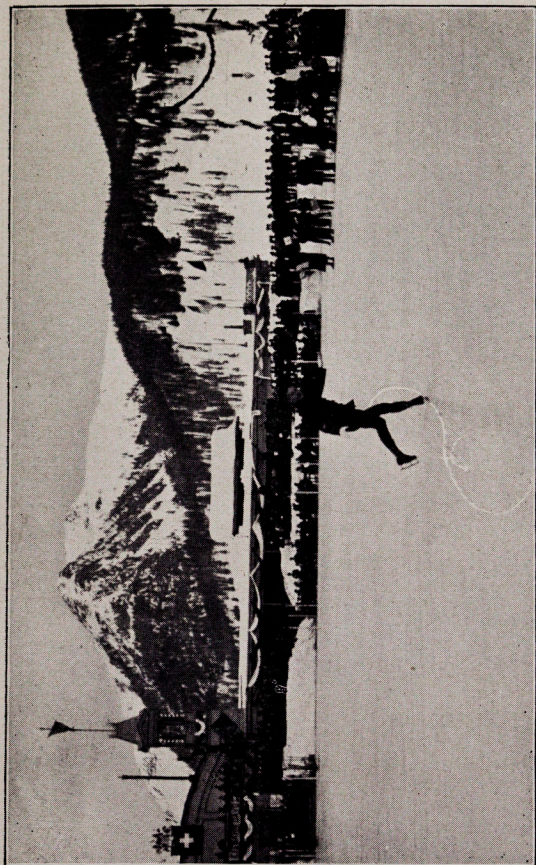


II— G. HÜGEL, Champion of the World, 1899-1900, in Second Curve of of Rocker, in the Competition at Davos, February, 1899

## CHAMPIONSHIP OF THE WORLD

1898. London : 1, H. Grenander, Stockholm; 2, G. Hügel; 3, G. Fuchs.
1897. Stockholm : G. Hügel, Vienna.
1896. St. Petersburg : G. Fuchs, Munich.





12—U. SALCHOW, Champion of Europe, 1898-1900, in OB Rocker, in the Competition at Davos, February, 1899

## CHAMPIONSHIP OF EUROPE

- 1896-1897. Competition not held.  
 1895. Budapest : T. von Foldvary, Budapest.  
 1894. Vienna : Ed. Engelmann, Vienna.  
 1893. Berlin : H. Grenander, Stockholm.  
 1892. Vienna : Ed. Engelmann, Vienna.  
 1891. Hamburg : O. Uhlig, Berlin.



13—DR. A. G. KEANE, Champion of America, 1898-1900

## CHAMPIONSHIP OF AMERICA

1887, first champion, under N. A. S. A., F. P. Good; '88, '89, L. Rubenstein; '90, no contest; '91, G. D. Phillips declined to skate off tie with L. Rubenstein; '92, Phillips beat J. F. Bacon and retired (N. Y. Herald, Feb. 16); '93, Bacon beat H. S. Evans; '94, contest abandoned; '95, Phillips reentered and won, but was beaten in '96 by Evans, who then retired; '97, Phillips beat Keane; then retired and took charge of the St. Nicholas Rink.



## METHODS OF JUDGING AND SCORING

The strict rules for English form have undoubtedly contributed to a high level of general proficiency among English skaters, but at the expense of individual freedom and elasticity. Judges and skaters have a definite standard to go by, even if it doesn't suit everybody. On the other hand, the freedom of the American schedule and rules makes it difficult for skaters always to know just what local judges expect of them, — there is no precise standard for skaters at large.

The rules of the National Amateur Skating Association of the United States, are as follows: "The officials of a figure-skating competition shall be three judges and one scorer. The judging shall be done on a scale of points running from the number of contestants down to 0.

Experience shows the following to be the most practical method of scoring: The number to be given to the one standing first in any section shall be that of the number of contestants. Should there be two or more of equal merit, they should be marked the same number; and the one coming next below takes the number resulting from subtracting the number of competitors above him from the number entered. A total failure is marked zero. A fall does not necessarily constitute a failure.

At the conclusion of each figure, each judge shall, without consultation with his associates, mark the number of points he awards to each competitor. These reports shall then be compared, and in case of disagreement the majority shall decide. The scorer shall keep an accurate record of the points allowed to each contestant on each figure."

The chief objection to the American competition is the inordinate length of the program and the injustice of counting all numbers alike. There is need of a varying multiplier to equalize the values according to difficulty, as in the I.S.U. As it is, a good skater may lose on an easy number more points than he can make up in several difficult numbers.

According to I.S.U. rules, the success of every prescribed figure is marked with numbers 0 to 5, of which 0 = not skated or failure, 2 = pass, 3 = good, 5 = faultless; 1 and 4 are intermediate. In assigning a number, first importance is given to correct mark on the ice, second, to carriage and movement; third, to size of figure; and fourth, to approximately exact placing of marks in the triple repetition. As rules for correct tracing, are to be regarded: (1) the maintenance of the long and transverse axes of the figures in the triple repetition; (2) Approximate equality of the halves of the eights; (3) symmetrical grouping of the parts (4) curves without wobbling, skated to the end—*i. e.*, returning nearly to the starting point.

The free skating is marked: (a) for the contents of the

program offered (difficulty and variety); (b) for the manner of performance (harmonic composition, surety, pose, and movement, etc.); in each case with the numbers 0 to 5, with the same values as in the prescribed figures.

The number of points for free figures plus the number of points for compulsory figures, gives for each skater individually the total number of points which he has earned from the individual judge. Each judge ranks the competitors according to these total points, and the final result is obtained by adding the ranking ordinals (the lowest winning).

In the competition for the world's championship at Davos, Feb. 10, 11, 1900, the score of the five judges was as follows (prescribed figures, Nos. 9, 6, 7, 8, 15, 24, 30, 33, Fig. 10):



U. SALCHOW, skating his famous Star (Fig. 14) in the World's Championship Competition at Davos

Gustav Hgel, *Vienna*.

Prescribed figures,	206	232	219	233	225	=	1115
Free skating,	96	120	120	120	120	=	576
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>		<hr/>
Total,	302	352	339	353	345	=	1691
Rank,	II	I	II	I	I		

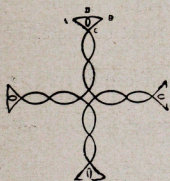
Ulrich Salchow, *Stockholm*.

Prescribed figures,	244	239	230	241	223	=	1183
Free skating,	108	96	108	108	96	=	516
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>		<hr/>
Total,	352	335	344	349	319	=	1699
Rank,	I	II	I	II	II		

Thus Hgel won because three judges out of five ranked him first, although Salchow led him by eight points! Hgel was superior in his specialties, which were his famous dance steps (Fig. 15), spectacles, brackets and loops, jumps from 1F to 0B, and 0B to 0F, and his corkscrew spin on



bended leg, coiling around it the unemployed held in both hands, and finishing with a pirouette on the toe, all at a tremendous speed. The field steps embraced rockers, brackets, counters, cross Mohawks, and other difficult steps, done at high speed, in rapid succession, mingled in bewildering and effective fashion. Salchow's field figures were slower, consisting of spread-eag'les, jumps, and chain threes; he did the Grenander 8 (Fig. 88—skated by Calle Curtis in Hamburg, 1869!),



14—Salchow's Star

A TO B, 4 FI.

C TO D, 4 FT.

LOOP, 3 FT.

the Engelmann star (Fig. 14) of great size (Cf. Fig. 357, No. 62); and he jumped from an OF, turned twice in the air, and came down on OF.



15—G. HÜGEL, in Dance Steps. World's Championship Competition at Davos

Henning Grenander, of Stockholm, the winner of the first world's competition held under the new I. S. U. rules in February, 1898, had been living two years in London; and several British skaters had been for some years essaying the Continental style. Under the influence of this style, which is better adapted to rink skating, the N. S. A. adopted June 10, 1897, a special figure skating test, which we give in the revised form of October, 1900.

“Bring me to the test.”—*Hamlet*, 3, 4, 142.

# BRITISH SPECIAL FIGURE-SKATING TEST

## PART I—Section A

*This part must be skated in strict English form.*

The following set of combined figures, must be skated in the order stated below :

1. Twice back and forward 2 turns, off center turn, 2 turns, and forward inside turn off.
2. Twice back and forward off center rocker entire off.
3. Forward bracket, turn, entire.
4. Twice back center bracket entire.
5. Forward inside turn, bracket, entire.
6. Forward 2 counters out and forward inside 2 brackets, and forward Mohawk and back inside off center rocker entire.
7. Forward inside, and once back and forward, and forward inside off center rocker entire.

Repeat, beginning on left foot.

## Section B

In Nos. 1 to 8, the turns are to be made at two oranges placed 50 feet apart, and the candidate must travel at least 50 feet before the first turn, and at least 50 feet after the second one. All threes and rockers to be done on the off side, and all counters and brackets on the near side of the orange. The cusps of all forward turns must be within 1 foot of the orange, and those of all back turns within 3 feet. In Nos. 9 and 10, the Mohawks and Choctaws must be executed at two oranges placed as before, and the length of curve, before and after the figure, must not be less than 50 feet. Outside Mohawk and Choctaw must be done on the near side and the corresponding inside movements on the off side of the orange, the end of the forward curve being within 1 foot of the orange in every case. Every movement must be skated on the right as well as on the left foot.

1. Forward turn, bracket.
2. Forward inside turn, bracket.
3. Forward bracket, turn.
4. Forward inside bracket, turn.
5. Forward 2 rockers.
6. Forward inside 2 rockers.
7. Forward 2 counters.
8. Forward inside 2 counters.
9. Forward Mohawk, rocker, Choctaw.
10. Forward inside Mohawk, rocker, Choctaw.

## PART II

This part must be skated in good style, having regard to the nature of the figure skated. The following will be regarded as points of good style: (1) *Preservation of control over the body and limbs*, whether the unemployed leg

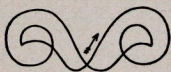


and arms are swung or not. (2) *Continuity of movement and uniformity of pace*—i. e. the movement of the body and limbs should be such as to produce the effect of rhythm or cadence; abrupt movements and sudden changes of speed, except such as are characteristic of the particular figure, should be avoided; the speed should be the same in the corresponding parts of the figure, whether on the same or different edges. (3) *Vigor*.

The figures must be approximately symmetrical. In Nos. 1 to 7 the figure must be continued as long as the judges may require, the curves, turns, etc., being approximately superposed. In Nos. 3, 4, 6, 7, the turns and loops must be made approximately half-way round each circle of the eight. Every figure must either be executed on both feet, or, where a choice is given of edges, the figure may be skated on another edge on the other foot. No. 4 must be skated on the opposite edges to those selected for No. 3.

Subject to the above rules, latitude will be allowed as to the exact shape of the figures to be skated.

1. Continuous 8 forwards.
2. Continuous 8 backwards.
3. Continuous change turn 8, inside or outside turns.
4. Continuous change bracket 8, inside or outside turns.
5. Continuous counter 8, inside or outside turns.
6. Continuous change loop 8, forwards.
7. Continuous change loop 8, backwards.
- 9 to 12. Maltese cross on all edges.
13. Inverted Maltese cross on one edge.
14. Continuous counter cross-cuts, forwards or backwards.



(17)



(15, 16)

- 15, 16. (On both edges.)
17. (On outside edges).
18. Single grapevine, right and left shoulder leading.
19. Double grapevine forwards.
20. Double grapevine backwards.
21. Philadelphia grapevine forwards.
22. Philadelphia grapevine backwards.
23. Pennsylvania grapevine forwards.

In addition to the above, the candidate will be required to skate three picture figures of his own selection on either foot to the satisfaction of the judges.

October, 1900.

## THE SKATING OF THE FUTURE

Hügel believes that the insistence by the I.S.U. upon accurate placing of marks, is making against the best interests of artistic skating. Accurate placing compared with good carriage and movement, seems to him like a building-plan compared to an artistic picture. "Carriage and movement," he says,\* "are means of expression which, reflecting the inner, actual nature of the skater, should be in perfect harmony with his mastery, and give a true expression of his artistic style and his real ability to skate. But practically to make good form secondary to a painful striving for mere accuracy of place (which enforces ungraceful contortions of head and shoulders, and in which a perfectly worthless stagnation point is attainable), is a complete perversion of real artistic skating at the expense of grace and beauty."

On the other hand, the Anglo-Swiss school of British skaters believe that the N.S.A. are too lax in their interpretation of their requirements of good form, large size, freedom from swing, and accuracy of placing; and the clubs at Grindelwald, St. Moritz, and Davos, whose tests eschew the swinging cross-rolls, are going to form an association to preserve the true English style large and bold, free from Continental influence. The figure-skating committee of the N.S.A., however, on March 7, 1900, recommended the holding of individual competitions in both the English and the Continental styles; and a sub-committee was appointed to consider the question of amending the rules of the I.S.U. regarding form in the skating of continuous figures. This committee has not yet reported, but the following cautions by a member (himself a successful competitor under Continental rules) will no doubt be amplified into definite

### BRITISH RULES FOR TESTS IN CONTINENTAL FORM

1. *The unemployed toe should be turned down and out.*
2. *The employed knee should never be stiff.*
3. *The unemployed leg should never be hooked up.*
4. *The unemployed leg should never be permitted to swing aimlessly,—each movement of it should have some definite object: to facilitate a change of edge or a turn; to accelerate or arrest a movement, etc.*

5. *The arms should not swing violently; if they are carried one across and the other away from the body, they should be extended so that the hands are on the side opposite the unemployed foot, in order that the balance may be preserved. (See Fig. 8, just before the swing, and the illustration on the next page. Cf. Figs. 353-4.)*

\**Deutscher Eissport*, Berlin, 1 Mar. 1900.



The N.S.A. held an International Competiton in Continental form at the New Niagara, London, February 21, 22, 1900; the prescribed figures, Nos. 7, 24, 30, and 33, Fig. 10; free skating, four minutes. The winner was Salchow, "the finest skater we have yet seen," reports a member, "better than Grenander, more accurate than Hügel, with more strength and pace and as much size as Fuchs." The coming year, the N.S.A. will celebrate its majority, with its first tests in Continental style. And thus the two schools "come together," not to form a new style, for the two can never mix; but, at last, the exclusive British association officially recognizes the style which is supplanting, and will more and more supplant, its own stiff style, because it is growing less and less suited to modern conditions. The sober, contented majority may continue for some years to plod on unruffled by the ultra-conservative "Extreme Right" (the Swiss school), or by the more liberal "Extreme Left" (the American and Continental school); but the main body of British skaters can no longer slur our "cramped eights" and "stunted threes," (M-W. 64); or inculcate such ungenerous doctrine as this (S. C. 24): "With the straight leg the performer of the humblest 'Three' may be called a good skater; without it, the exponent of the most intricate and showy figure will fail to be reckoned in that class. The highest degree of skill is possible of attainment by the one; by the other it can never be reached!" As Mr. Cook says (p. 15), the devotees of the art of skating should not put shackles upon it, or sacrifice everything for the winning of medals, but work to develop the Skating of the Future.



RIF—Position  
of the Arms  
[Continental]

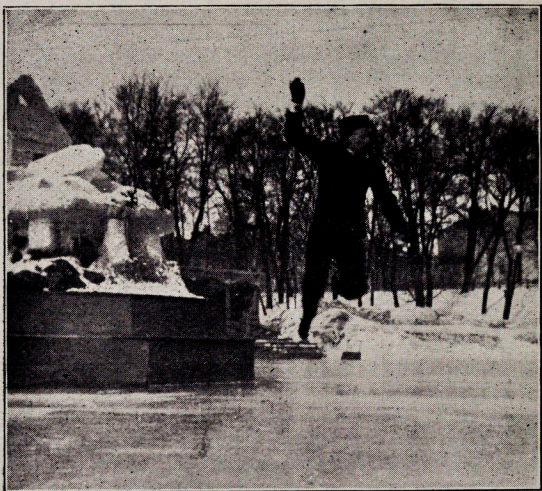


Fig. 357, No. 94

Skating Problem — Hook-Scroll, from decoration on the tomb of Agamemnon, at Mycenæ, carved nearly 3000 years ago.

"I cannot do't without Counters."

—Shakspeare, *Winter's Tale*, 4, 3, 38.



The Spiral "Alesander" and Spanish Leap, A. Panin, Yusupov Garden, St. Petersburg, 1897.

'If you break the ice and do this feat.'—*T. S.*, 1, 2, 267.



The "Dutch Slide." Mr. Evans and Col. Fuller at three score years and ten.

"He hath his health and ampler strength indeed  
Than most have of his age."—*W. T.*, 4, 4, 415.

"You that are of suppler joints, follow them quickly."  
—*Tempest*, 3, 3, 107.



# PART II WHAT TO DO IT WITH

The Elements of Figure-Skating and the Strokes by which they are Combined into the Various Types of Movements. Definition of Terms. Boots and Skates.



STRICTLY speaking, there is but one element of figure skating, *the curve*; more strictly, two: a progressive element, *the curve* or *edge*; and a non-progressive element, *the spin*, on the flat of the skate or on the point of the toe (pirouette). By means of these two elements, all possible figures may be skated. (Perhaps the *jump*—flying-turn—ought to be included). But this analysis is too minute to be of any practical use. Just as mere straight and curved lines are combined into the more serviceable units of the twenty-six letters of the alphabet, so the simple curve is combined by three motions of the body into double and triple-curve units, forming a figure skating alphabet of twenty-six fundamental figures. These motions are:

1. *From side to side*, causing a **change of edge**.
2. *Backward and forward*, causing a **change of direction**.
3. *Round and rouna*, causing a **change of front**.

There is another way of connecting two curves by a combination of these motions, hinted at above: on two feet, the spread-eagle jump (Fig. 132); on one foot, the flying-turn. One can take wings, as it were, and accomplish the change of position in the air, and come down upon the ice on either edge in either direction, according to the amount of rotation. (See Salchow's famous jump, p. 37.)

(In the following diagrams the long, solid arrow marks the beginning of the movement; the dotted arrow, the rotation of the shoulders; the short, straight, solid arrow points with the face.\* R = Right, L = Left; o = Outside Edge, outer, i = Inside Edge, inner; F = Forward, B = Backward. Although most of the diagrams are begun on the ROF, right outer forward, the same curve may be left outer backward, left inner forward, or right inner backward, as indicated in 16 and 17).

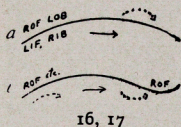
\*This symbol is used only in connection with the longer arrow, chiefly in the grapevines in Part III.

# THE ELEMENTS OF FIGURE-SKATING

## I. SINGLE CURVES, OR EDGES.

*Progression continuous.*

- 1 *a* **Simple.** *Rotation uniform.*
- b* **Forced.** *Rotation altered.*

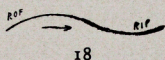


16, 17

## II. DOUBLE CURVES.

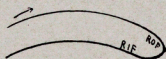
A. Change of Edge, or Serpentine.  
*Progression continuous.*

- 2 **Serpentine.** Two curves joined by a *change of edge*; no change of direction or front.

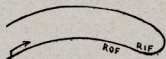


18

- 3 **Horn.** A reflex serpentine, all in one direction, but with change of edge and front.



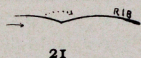
- 4 **Counter-Horn.** Same as 3, but with opposite or counter-rotation.



19, 20

B. Change of Direction. Turns or Curvilinear Angles. *Progression continuous. Half rotation.*

- 5 **Turn, or Three.** Change of direction, edge, and front.



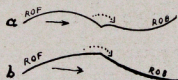
21

- 6 **Counter - Three, or Bracket.** Two forced curves, with change of direction and edge, but no change of front.



22

- 7 **Rocking - Turn, or Rocker.** Change of direction and front, but no change of edge. Rotation like 5, (*a*) with forced curve; (*b*) without forced curve.



23, 24

- 8 **Counter Rocking - Turn, or Counter.** Change of direction and front, but no change of edge. Rotation like 6, (*a*) with, (*b*) without forced curve.



25, 26

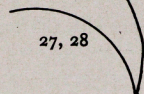
*Progression arrested. No rotation.*

- 9 **Beak, or V.** Change of direction, but with no change of edge or front. (Like 7, without change of front.)

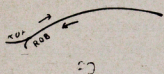


27, 28

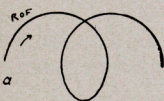
- 10 **Counter-Beak, or V.** Change of direction, but with no change of edge or front. (Like 8, without change of front.)





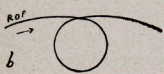


- 11 Hook.** Like 9 or 10, without angle; second curve directly over the first.



- C. Change of Front, or Rotation.**  
(1) Rotation on the edge: Loops and Ringlets.

*Progression continuous. Full rotation.*

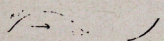


- 12 a Loop (oval).** Change of front, but no change of edge or direction.  
**b Ringlet.** Like a, only round.

30, 31

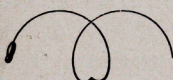


- 13 Ringlet-Turn.** Change of front and edge, but no change of direction.

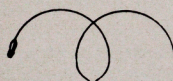


- 14 Counter Ringlet-Turn.** Like 13, with counter-rotation.

32, 33



- 15 Three-Loop.** Change of edge, direction and front.



- 16 Bracket-Loop.** Like 15, with counter-rotation.

34, 35



- (2) Rotation on the point: Pirouettes.

*Half, or one and a half, rotation.*

- 17 Pirouette.** Change of front, edge and direction.



*Full rotation.*

- 18 Pirouette.** Change of front, but no change of edge or direction.

36, 37

(The second curve may come off from the first at any angle, varying with the amount of rotation.)



*Half, or one and a half, rotation.*

- 19 Pirouette Loop.** Similar to 17, with change of edge and direction.

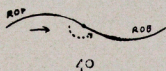
33



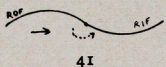
*Full rotation.*

- 20 Pirouette Loop.** Similar to 18, without change of edge or direction.

39



40



41

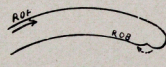
*Half, or one and a half, rotation.*

**21 Counter Pirouette.** Change of front and direction, but no change of edge.

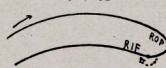
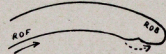
*Full rotation.*

**22 Counter Pirouette.** Change of front and edge, but no change of direction.

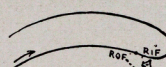
(The two curves of the reflex serpentine, or horn, may—  
theoretically—be joined not only by a change of edge, but  
also by a turn (Holletschek), or by a pirouette, thus:



42, 43



44, 45



**Rocking - Horn.** Like 3, with rocking-turn instead of change of edge.

**Counter Rocking-Horn.** Like 4, with counter-rocking-turn instead of change of edge.

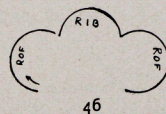
**Pirouette Horn.** Like 3, with pirouette instead of change of edge.

**Counter-Pirouette Horn.** Like 4, with pirouette instead of change of edge.

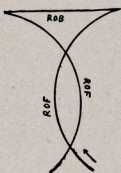
These combinations, however, are so difficult, that at present they are of little practical value, and may be left out of account.)

### III. TRIPLE CURVES.

Combinations of three curves are almost limitless, but in practical skating, the following triple combinations are as essentially units as the above twenty-two fundamental figures, and much oftener used than some of them, notably 3, 4, 11, 13, 14, and 15-22, which may be technically better entitled to the name of elements.



46



47

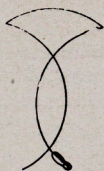
*Progression continuous. Full rotation.*

**23 Two Turns, or Double Three.** Change of front, and double change of direction and edge.

*Progression arrested.*

**24 a Cross-cut, or Anvil.** (As developed from the double-three, with second curve forced to a straight line.) Change of front and direction, but no change of edge. *Full rotation.*





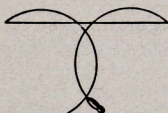
48

- 24 *b* **Cross-cut.** (As composed of rocker-beak, 9, and counter-beak, 10, cutting twice.) *Full rotation.*



49

- 25 **Counter Cross-cut.** (Counter-beak and rocker-beak, cutting once, short.) *Little or no rotation.*

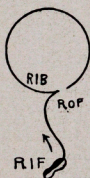


50

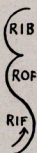
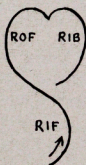
- 26 **Swedish Cross-cut.** (Counter-beak and rocker-beak, cutting twice, long.) *Full rotation.*

### The "Three Edges"—Q's and Reverse Q's

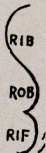
A change of edge and a turn (formerly called a Q—Fig. 51), and a turn and a change of edge (formerly called a Reverse Q—Fig. 52), our "Three Edges," are most



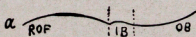
51



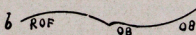
52



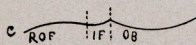
familiar elements in English combined skating. When skated nearly straight, they must not be confounded with the rocker and the counter, which leave the same marks on the ice. Fig. 53.



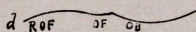
- a* Reverse Q, three edges.



- b* Rocker, one edge.



- c* Q, three edges.



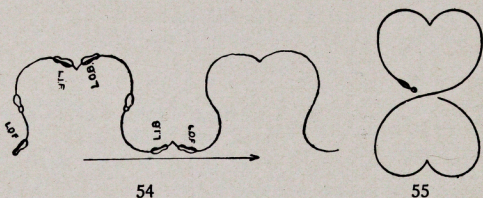
- d* Counter, one edge.

53

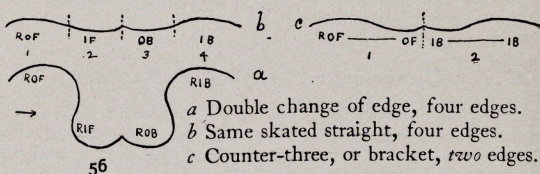
In the Q's, the deflection in the curve after as well as before the turn, is an actual change of edge; in the rocking-turns, neither *before*, nor *after*, nor *at* the turn, is there any change of edge.

## The "Four Edges"




The commonest type of combination of four curves, is the "four edges" on one foot, or "Arabesque" (in field, Fig. 54; in eight, Fig. 55), two serpentine connected by



a turn. When skated nearly straight, it must not be confounded with the counter-three, or bracket, which leaves the same mark on the ice. Fig. 56.



- a Double change of edge, four edges.
- b Same skated straight, four edges.
- c Counter-three, or bracket, *two* edges.

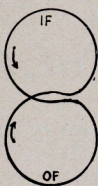
In *c*, the deflection of the curve is not a double change; the figure is made of two forced curves (Fig. 17) instead of two serpentine (Fig. 18) — the curve up to the turn is *all* on one edge, the curve after the turn is *all* on another. The mark in the ice resembles a printer's brace (  ); and Continental skaters give this name (Klammer) to the *four* edges, skated in this form. When Mr. Maxwell Witham discovered on rollers, in 1880, that the figure could be skated on *two* edges, he misnamed it Bracket (  ). Continental skaters borrowed the figure, but named it more properly Counter-three (German, Gegendreier, Swedish, bakvand trea) because the rotation is counter to that of the regular three-turn. Since, however, the four-edge Brace is seldom skated, and since the counter-rocking-turn is called Counter, for short, the name Bracket is perhaps more serviceable than Counter-three, as it is shorter, and is actually sometimes used for the symbol .

Combinations of four curves, however, cannot technically be termed elements. The two- and three-curve elements hitherto treated (except Q's) are strictly parts of larger figures; they must be repeated on the other foot in order to make complete figures. Four curves or more on one foot, however, make complete figures in themselves. There are two types of these figures: the continuous eight, and the cross, or star.



# I CONTINUOUS EIGHTS

Two serpentines, two rockers, or two counters (four curves separately), skated to place on one foot, make complete figures of only two curves, with a double change of



57

One-foot Eight



58

Rocker-Eight



59

Counter-Eight

One-half outer edge

One-half forward

One-half forward

One-half inner edge

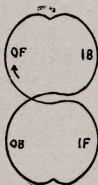
One-half backw'd

One-half backw'd

No change of direct'n

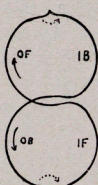
No change of edge.

front. These difficult figures require most perfect balance and considerable flexibility of ankle. Continuous eights are easier if the turns are put on the circumference of the lobes instead of in the middle of the eight. In this way, forward and backward threes, double threes and counter-threes, outer and inner loops and cross-cuts, may be skated together by means of two serpentines into continuous eights of four (or six) curves.



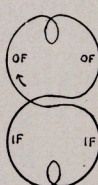
60

Four-Edge Eight



61

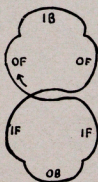
Bracket Eight



62

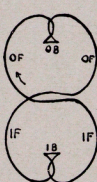
Loop Eight

*Continuous Eights of Four Curves*



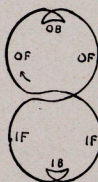
63

Double-Three Eight



64

Cross-cut Eight



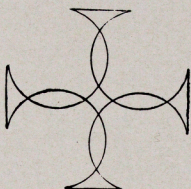
65—Counter

Cross-cut Eight

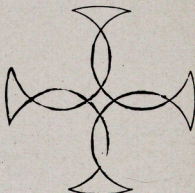
*Continuous Eights of Six Curves*

## 2 CROSSES AND STARS

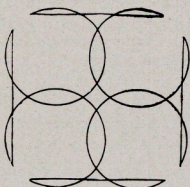
The Cross is the other typical one-foot figure made by combinations of four, four cross-cuts, for example.



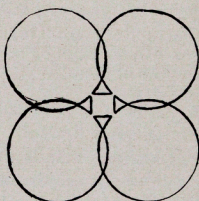
66—Straight Cut  
Maltese Cross



67—Curved Cut  
Maltese Cross

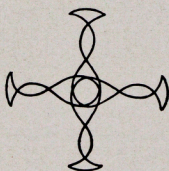


68—Swedish Cross-Cut  
Maltese Cross



69—Inverted Maltese  
Cross

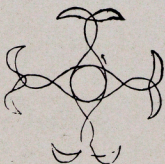
The insertion of the Serpentine change, although it increases the number of curves, increases a'so the power and control of the skater and the variety of the figures. It produces another and often easier type of Cross, which is called the Star.



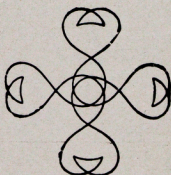
70—Cross-Cut Star  
(Bell Loop. See Fig. 352)



71—Hook Star



72—Pig's-Ear Star  
(Two Stars in one)



73—Counter Cross-  
Cut Star



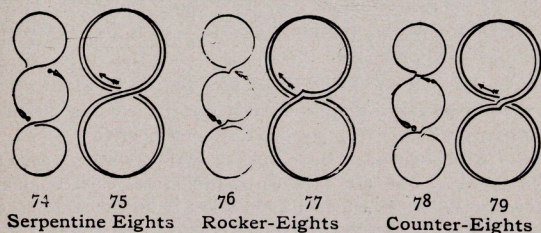
For more complicated varieties of this quadruple type of figure, see Fig. 357. These are the most difficult types of figure-skating movements, and we can reach them only by diligent practice of the elements on right principles.

## THE SIMPLE COMBINATION OF THE ELEMENTS

The above twenty-six two- and three-curve elements are naturally of varying degree of difficulty and practicability. In the present condition of the art of skating, they are reduced in general availability for beginners to fifteen fundamental movements for practice: 1, the Simple Curve, or Edge (1*a*); 2, Forced Curve, or Counter-Curve (1*b*); 3, Serpentine, or Change of Edge (2); 4, Turn, or Three (5); 5, Two Turns, or Double-Three (23); 6, Loop, Ringlet (12); 7, Cross-Cut, or Anvil (24*a*); 8, Counter-Three, or Bracket (6); 9, Rocking-Turn, or Rocker (7); 10, Counter-Rocking Turn, or Counter (8); 11, Rocker Beak, or V (9); 12, Counter-Beak, or V (10); 13, Beak Cross-Cut (24*b*); 14, Counter-Cross-Cut (29); 15, Swedish Cross-Cut (26). (7 and 13 are the same figures made different ways, and with 14 and 15 are three curve elements, like the double-three, which was included in the original five elements of the Austrian and Swedish school—the curve, serpentine, three, double-three, and loop.)

### Simple Rolls and Eights

By means of strokes from one foot to the other, these elementary movements may be skated together in field figures (quarter circles), rolls (half circles), or to place as eights (full circles). There are four of each kind, begun on each of the four edges—OF, IF, OB, IB,—or fifty-six in all.\* For examples, see page 29, Nos. 1-7. The Serpentine, the Rocker, and the Counter-Eight, are usually skated in this country as two-lobe Eights, in Europe as three-lobe Eights, thus:



\*The forced curve is not an independent element,—it is skated only in combination with the curve (rockers and counters) or with itself (brackets).

## Combinations of Two Elements, on Alternate Feet

Omitting Elements 1 and 2 as included in the others, each of the remaining thirteen elements may be combined not only with itself, but with each of the others, making one hundred and sixty-nine rolls, or eights, on each edge, or six hundred and seventy-six in all. For examples, see page 29, Nos. 8-15 and 41-43. (Three hundred and twenty-four of these are illustrated by diagrams in H<sup>5</sup>, p. 51 ff.)

## Combinations of Three Elements, on Alternate Feet

Combinations of three elements are of course thirteen times as many, or a total of 8,788! For examples, see page 30, Nos. 16-35. (Three hundred and twenty-four symmetrical examples of these, only the middle element varying, are illustrated by diagrams in H<sup>5</sup>, p. 61 ff.)

But something may be left to the imagination of the reader and to the ingenuity of the skater. "Although every possible stroke is now known," says Mr. Maxwell Witham, the veteran English skater,\* "the multitude of combinations, by joining one stroke with another, is perfectly endless: but whether the next generation will derive as much pleasure in devising these combinations as the pioneers in the art did in working out the simple initial strokes, is doubtful." Let us now briefly systematize for ready reference the practical strokes by which these combinations are made.

### THE STROKES

The strokes are of three types: (1) from one curve to another on alternate feet; (2) from one curve to another on the same foot (the turns already treated as elements); and (3) a combination of the two—a short turn on one foot to a curve on the other. There are four kinds of each: (1) on the same edge in the same direction; (2) in the same direction on a different edge; (3) on the same edge in a different direction; and (4) on a different edge in a different direction.

#### I STROKES FROM ONE FOOT TO THE OTHER

In going from a curve on one foot to a curve on the other, the skater may put down the unemployed foot *parallel* with the employed, or *cross* it over either in *front* or *behind*. There are thus three strokes for each original edge,—twelve when the second curve is on the same edge as the first, and twelve when on a different edge, or twenty-four strokes in the same direction. Theoretically, there

\**Badminton Magazine*, Dec., 1895, p. 608.



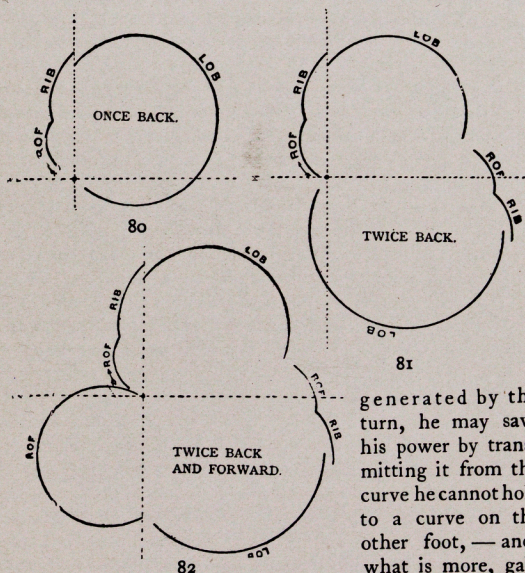
are twenty-four similar strokes in an opposite direction, twelve on the same edge (Mohawks) and twelve on a different edge (Choctaws); and twenty-four more, because the feet may, theoretically, be put down in the opposite direction, either heel to heel or toe to toe. Of this total of seventy-two strokes, however, only about half, for physical or æsthetic reasons, are practically available.

## 2 STROKES ON ONE FOOT (TURNS)

Of the strokes on one foot, nothing further need be said here except that a properly executed turn is a great reservoir of power; and that when a skater has acquired sufficient proficiency to glide on the same foot he thrusts with, on either edge, forward or backward, he has at his command the most convenient progressive and combining stroke attainable. This is especially true of the Serpentine change of edge; and true, also, of the Three, the Bracket, the Rocker, and the Counter.

## 3 THE TURN AND STROKE (ONCE-BACK)

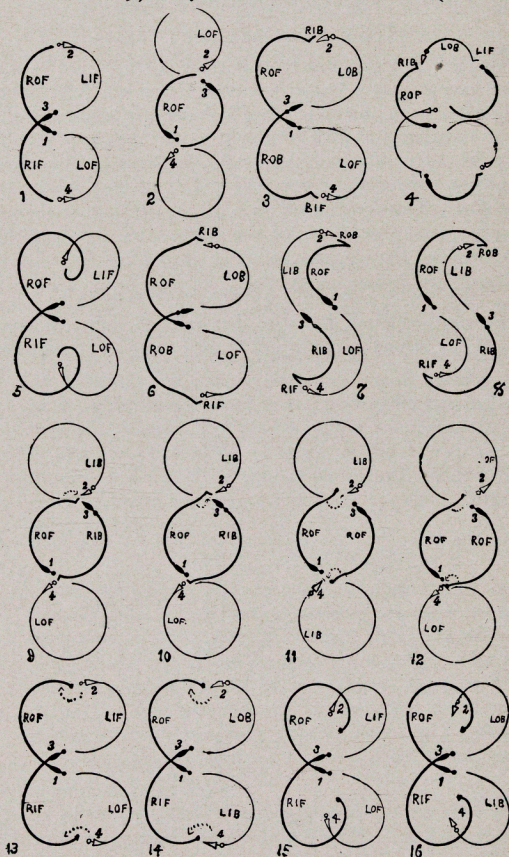
Before the skater, however, has attained sufficient control of the second curve to utilize on one foot all the power



generated by the turn, he may save his power by transmitting it from the curve he cannot hold to a curve on the other foot, — and, what is more, gain

power by the process. The substitution for the second curve of a forward three, for example, of a backward curve on the other foot—the English Once-Back (Fig. 80)—is

such a vigorous stroke that it (or the Twice-Back,—the same thing repeated—Fig. 81) is used as the initial stroke of nearly all English combined figures. Continental skaters call this stroke the *Engländer*. A “Once-Back” from a Counter-Three or Bracket (carried to Europe by Callie Curtis in 1869) they call the *Amerikaner*. (Fig. 83,



83—The “Once-Back” Strokes Skated to Place as Eights

No. 6. See page 58, No. 25.) It corresponds to our Mohawk, which is generally skated here in place of it; as the “Once-Back” from a Rocker or Counter (Fig. 83, Nos. 9, 10) corresponds to our Choctaw. (See page 59, Nos. 33-36.)



Theoretically, twelve Once-Back strokes may be made from each of the one-foot turns, or two hundred and seventy-six in all, thus (the Pirouette-Horns are omitted):

I. Same edge, same direction,—72. The strokes from the Serpentine, Horn, Counter-Horn, Ringlet-Turn, Counter-Ringlet-Turn, and Counter-Pirouette.

II. Same direction, different edge,—48. The strokes from the Curve, Loop, Pirouette, and Pirouette-Loop.

III. Same edge, different direction,—96. The strokes from the Three, Counter-Three, Rocking-Horn, Counter-Rocking-Horn, Loop-Three, Counter-Loop-Three, Pirouette, and Pirouette Loop.

IV. Different edge, different direction,—60. The strokes from the Rocker, Counter, Beak, Counter-Beak, and Counter-Pirouette,—total, 276.

Two hundred and four of this total of two hundred and seventy-six Once-Back strokes are illustrated by diagrams in H<sup>5</sup>, p. 74 ff. Although actual practice in the art of skating is gradually drawing nearer and nearer to the theoretically possible, at present, realization is far short of the possible in the execution of the Once-Back strokes. It will be sufficient to consider those made from the elementary practice movements (page 51), omitting the four Cross-Cuts (from which, of course, no effective stroke can be made, on account of the reverse curve) and adding the six pirouettes. These Once-Back strokes may be skated together, like the elements, to place as Eights (Fig. 83). The stroke from the Three (No. 3) is the same as the English "Once-Back;" but the stroke from the Double-Three (No. 4. Two-Turns, the Canadian "Ransom," M. 57) is not the same as the English "Twice-Back" (Fig. 81). In order to reach the center on a *forward* edge from either a "Once-Back" or a "Twice-Back," the skater must perform a "Once-Back and Forward," or "Twice-Back and Forward" (Fig. 82, from S.C.).

The following tables (Fig. 84), printed together here for the first time, will show all the strokes, at present practicable, in relation to each other. The solid foot and the heavy line indicate the right foot; the open foot and the light line, the left foot. The strokes illustrated are all begun on the right foot. The edges and directions of all the strokes in each column are indicated by the letters at the head of each column. The first two columns are forward strokes, begun at the bottom of the diagram; the last two columns are backward strokes, begun at the top of the diagram. The dotted lines indicate the course of the unemployed just before it becomes the employed; the dotted arrow, the direction of rotation of the hips and shoulders.

# The Strokes

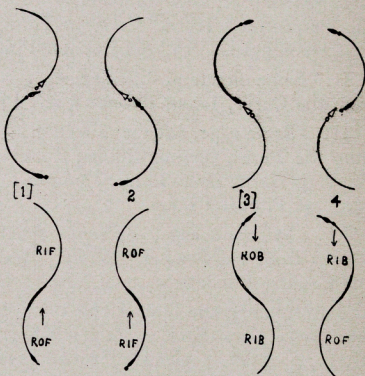
## I. SAME EDGE, SAME DIRECTION

OF to OF    IF to IF    OB to OB    IB to IB

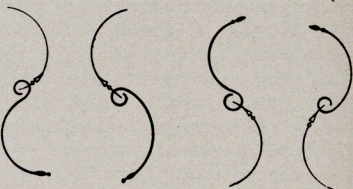
### 1 Parallel.

Corresponding stroke on one foot:

**Serpentine.**



Corresponding turn and stroke:  
**Once-Back**  
from **Ringlet-Turn**, **Counter Ringlet-Turn**, and **Counter-Pirouette**.\*

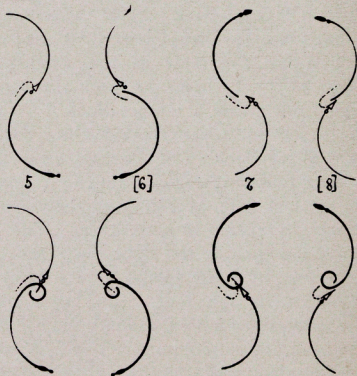


### 2 Cross (+).

Forward,  
in front.  
Backward,  
behind.

Corresponding stroke and turn:

**Once-Back**  
from **Ringlet-Turn**, **Counter Ringlet-Turn**, and **Counter-Pirouette**.



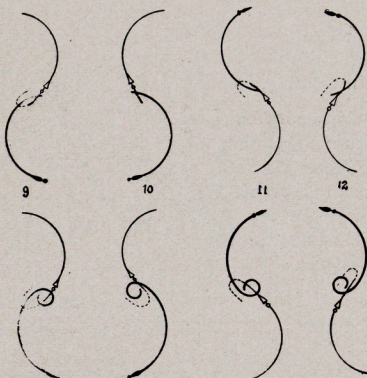
\*Only the Ringlet-Turn is illustrated, to save space. For the Ringlet, a Counter-Ringlet or Counter-Pirouette may be substituted.



3 On to Richmond (⊥).

Forward, behind.  
Backward,  
in front.

Corresponding  
turn and stroke:  
**Once-Back**  
from Ringlet-  
**Turn, Counter**  
**Ringlet-Turn,**  
and **Counter-**  
**Pirouette.**

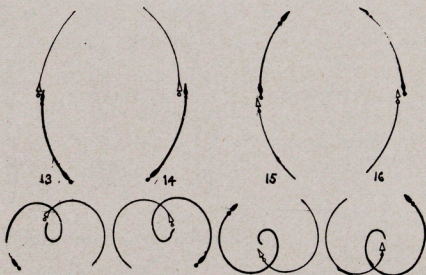


II. SAME DIRECTION, DIFFERENT EDGE

OF to IF IF to OF OB to IB IB to OB

1 Parallel.

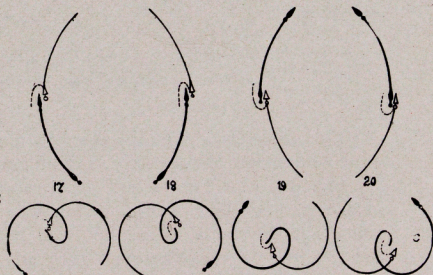
Corresponding  
turn and stroke:  
**Once-Back**  
from Loop,  
**Pirouette,** or  
**Pirouette-**  
**Loop.**



2 Lap-foot(+)

Forward,  
in front.  
Backward,  
behind.

Corresponding  
turn and stroke:  
**Once-Back**  
from Loop,  
**Pirouette,** or  
**Pirouette-**  
**Loop.**

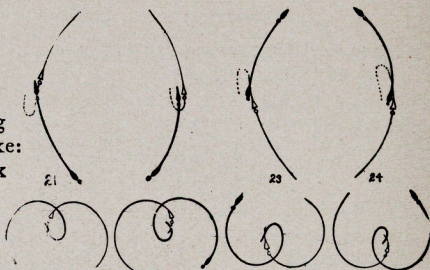


3 Scratch (X) OF to IF IF to OF OB to IB IB to OB

Forward,  
behind.  
Backward,  
in front.

Corresponding  
turn and stroke:

**Once-Back**  
from **Loop**,  
**Pirouette**,  
**Pirouette-**  
**Loop**.



### III. SAME EDGE, DIFFERENT DIRECTION

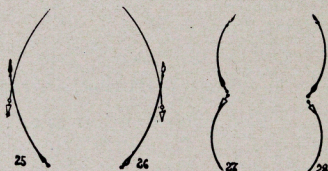
OF to OB IF to IB OB to OF IB to IF

1 Parallel.

**Mohawks**

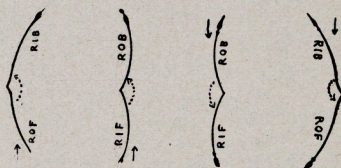
(M).

Heel to heel.



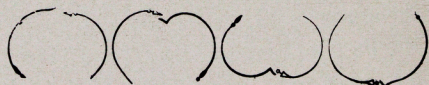
Corresponding  
turns:

**Brackets**,  
**Threes**.



OF Bracket IF Three OB Three IB Bracket

Correspond-  
ing turn  
and stroke.



**Once-Back** **Inside** **Once-** **Once-Back**  
from **Once-Back** **Forward** from  
of **Bracket** **IB Bracket**

(This Once-Back from the Bracket, of American origin, is the commonest initial stroke in Continental combinations. See Fig. 90, E. The present American form of it is the Mohawk. See Figs. 105-8. Mohawks and Brackets are difficult if the shoulders are not well flattened (English) and the feet "Spread-Eagled;" they are most convenient in hand-in-hand skating, because they require no rotation, — couples can skate circling figures, facing the same way all the time.)



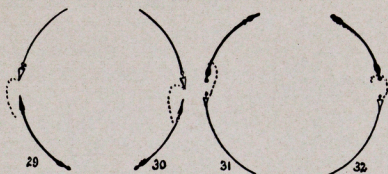
2 Cross.

# **Cross Mo-** **hawks (+M)**

Forward,  
toe to toe.

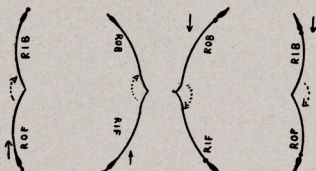
Backward,  
heel to heel.

OF to OB IF to IB OB to OF IB to IF



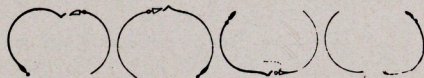
Corresponding  
turns :

## **Threes and** **Brackets**



Corresponding  
turn  
and stroke:

## **Once-Back** from



OF Three IF Bracket OB Bracket IB Three

### **IV. DIFFERENT EDGE, DIFFERENT DIRECTION**

OF to IB IF to OB OB to IF IB to OF

1 Parallel.

# **Choctaws** (Ch).

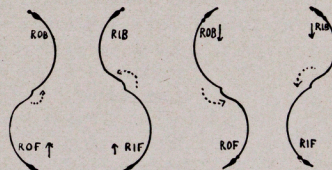
Heel to heel.



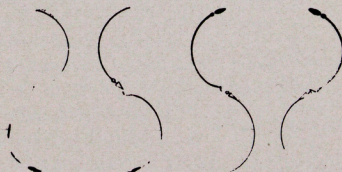
Corresponding  
turns :

## **Counters,** **Rockers.**

(The name of  
each, in the  
column below.)



Corresponding  
turn and stroke :



## **Once-Back** from

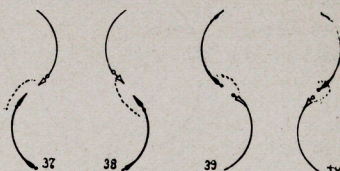
OF Counter IF Rocker OB Rocker IB Counter

OF to IB    IF to OB    OB to IF    IB to OF

## 2 Cross.

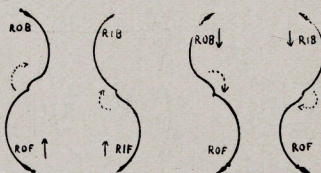
Cross Choc-  
taw (+Ch).

Forward,  
toe to toe.  
Backward,  
heel to heel.



Corresponding  
turns:

**Rockers,  
Counters.**



OF Rocker IF Counter OB Counter IB Rocker

Corresponding  
turns and  
strokes.

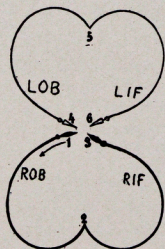


## Once-Back

from

OF Rocker IF Counter OB Counter IB Rocker

Of these strokes, combinations of 2 and 14, plain skating forward (Fig. 140, p. 77) and of 4 and 16, plain skating backward, are already familiar to the beginner; also 17, 18, the Lap-Foot Circle forward, and 19, 20, the Lap-Foot Circle backward (Figs. 142-3, p. 77).



85—Back Threes  
and  
Cross-Choctaws

1 and 3 are almost impossible as parallel strokes,—the push-off must be given from a finish on the *inside* edge; they are usually skated as cross-strokes, 5, 7. The cross-strokes 6, 8, are also practically impossible, unless the first curve finishes with a change to the outside edge for the push-off.

The back Mohawks, 27, 28, and the back Choctaws, 35, 36, are familiar plain strokes from backward to forward. The Cross-Mohawks and Cross-Choctaws are in themselves difficult and awkward strokes, used only in combining other movements,—the Cross-Choctaws, for example, in the skating of back Threes to a center as Eights, 3 to 4, 6 to 1, Fig. 85.



The "On to Richmond" strokes, 9-12, so called, because with forward strokes you go backward (Fig. 86), and with backward strokes you go forward (Fig. 87), were popular at the time of the Civil War when they were named. As scratch strokes, 21-23, especially backward, skated on dif-



86

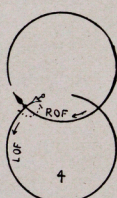
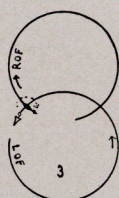
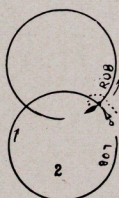
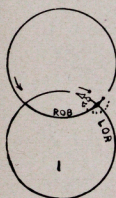
ferent edges, they are most serviceable to a skater in straightening out hand-in-hand field figures, or in recovering from an edge that he cannot hold. They are now sometimes skated as Eights (Figs. 88, 89), by the rare few who have skill to get momentum enough out of them.



87

In the diagrams, the circle is broken to show the stroke: in 1 at the end of a ROB Circle,

the left is crossed over in front to begin the Second Circle of the 8, LOB; at the conclusion of this Circle, 2, the right is crossed over in front to begin the ROB Circle. In 3, at the conclusion of a LOF Circle, the right is crossed over *behind* to begin a ROF Circle; at the conclusion of which, 4, the left is crossed over *behind* to begin a LOF Circle. This last was a specialty of Mr. Everett H. Barney as early as 1867, and has seldom, if ever, been skated by any one since.



88—The Curtis Eight

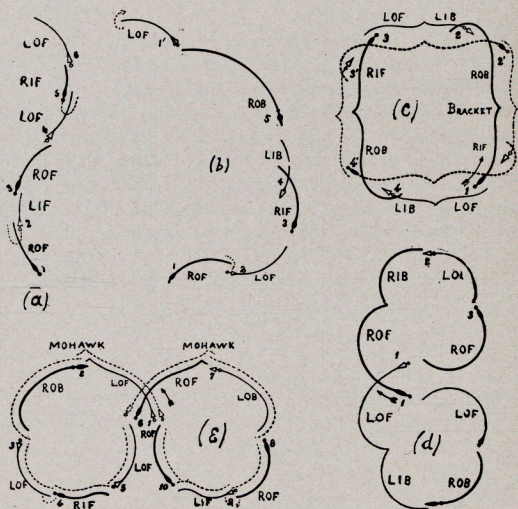
89—The Barney Eight

## Locomotives

The prime function of these strokes, then, is to supply the transition between glides. If, however, the glide is reduced and the figure is skated entirely of the short strokes, exaggerated by the clatter of the blades on the ice, we have the noisy movements called "Locomotives," composed of straight inner and outer Mohawks and Choctaws (broken Serpentes,) and "On to Richmond" strokes, single, F and B, R and L foot leading, and double, F and B, R and L leading alternately. They are not beautiful, and were dropped in 1891 from the American schedule together with the "On to Richmond."

## THE COMBINATION OF THE STROKES

The combination, by these strokes, of glides on longer or shorter curves, with and without turns, furnishes the material of all the movements in progressive figure-skating. This combination is frequently rhythmical and the movements may therefore be skated to music. They comprise Marches, Promenade, or Dance Steps, (1) in Field, (2) in Circles, (3) in ordinary (perpendicular) Eights, (4) in wing (horizontal) Eights. Most of these can be skated hand-in-hand by one or more pairs; and several of them serve as the most effective practice exercises for the acquisition of some of the elementary movements and strokes, which are much easier performed in combination than alone, notably the turns.



### 90—Common Types of Rhythmical Combination

(a) *In field*. The familiar Promenade Step, originated by the Misses Plimpton, daughters of the inventor of the roller skate (MxW, 262). (b) One of the many variations of it, "The Spy Pond Po'ka," named by Col. C. E. Fuller. (c) *In Circle*. "The Antihypochondriac" (face to face, MxW, 277) from Holletschek, p. 111. (d) *In Eight*. Once back and forward Eight. (e) *In Wing-Eight*. "The Jägendorp" (from H. 133, MxW, 265).

"She can turn, and turn, and still go on  
And turn again."—*Othello*, 4, 1, 264.



91

92

93

94

95

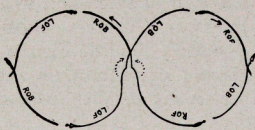
96

97

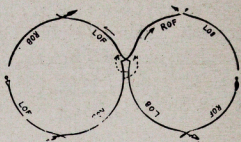
98

99

63

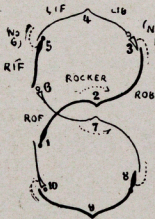


100

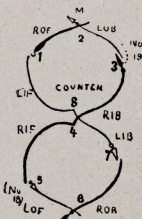


101

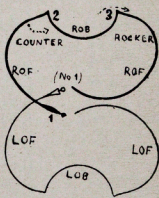
100, Practice Eights for Mohawks and F Counters; 101, Practice Eights for Mohawks and B Rockers.



102

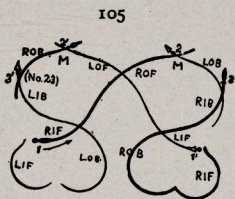


103

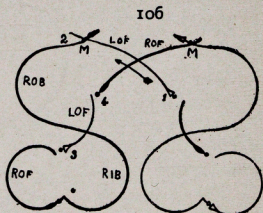


104

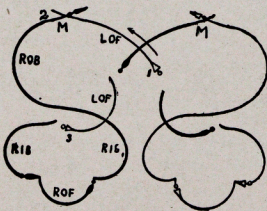
Practice Eights: 102, F Rockers and B Brackets; 103, F Mohawks and IB Counters; 104, Counter Spectacles, practice for Rockers and Counters, very difficult.



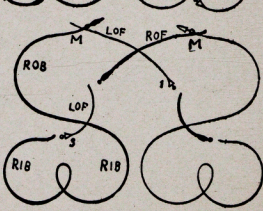
105



106



107



108

Practice Eights: 105, IF change Mohawks, Scratch Stroke, and IB Q's; 106, F Mohawks and OB Q's; 107, F Mokawks and OB Double-three Q's; 108, F Mohawks, OB Loop Q's, and B Choctaws.



## HAND-IN-HAND SKATING

This kind of skating ought to be more popular in this country where, after the first snow comes, the available skating surfaces are small. The increase of artificially frozen ice-rinks has been the means of popularizing this style in England (at the expense of the traditional combined skating) to such an extent that a whole new book on it has recently been published (H-H., p. 19), and large space is devoted to it in the latest English books (cf. MxW., chap. xv, and M-W., chap. viii).

There are three methods of holding hands:

1. **Side by Side**, *one hand joined*: partners facing same way, R to L; facing opposite ways, R to R, or L to L; *both hands joined* (crossed), R to R and L to L.

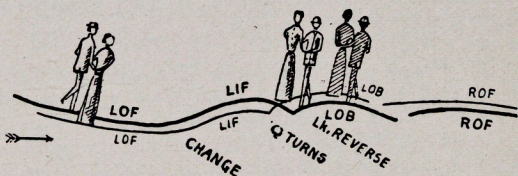
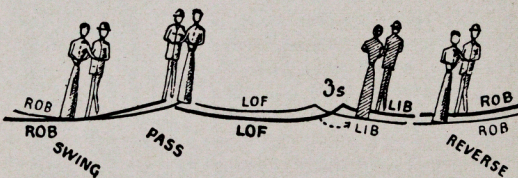
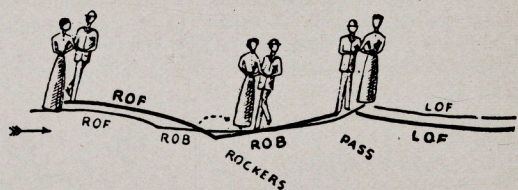
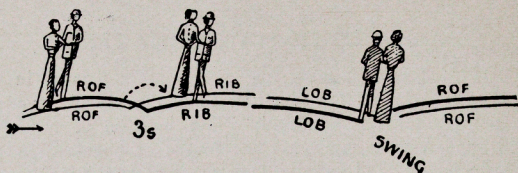
2. **Face to face**, *one hand joined*, one partner skating F, the other B, R to R or L to L; *both hands joined*: one partner skating F, the other B, R to L and L to R; both skating sidewise (vis-a-vis), R to L and L to R.



109 — Echelon

3. **Front and behind**, or side by side, one slightly in advance of the other, *both hands joined*, as in Fig. 109, from H-H., 20, by permission.

In side-by-side skating, whether one hand or both hands are joined, the skater on the outer circumference must, just before a turn, get in advance or take the lead; the turn, however, must be made by both at the same time. That the stronger skater may always lead, the positions, which change after a turn, may be restored by a pull and a *pass*, the hands being loosed at the pull and joined again just before the stroke is taken up on the other foot, when the skaters will be in the same relative position as before. Sometimes hand-in-hand skaters are in a false position for the next stroke; for example, if at end of a Forward-Three when both are on RIB, gentleman leading, lady on his right, a LOB is taken, the false position may be remedied in two ways: 1, the gentleman without loosing hands may *swing* his partner around into the leading position, both on the LOB; or 2, the skaters may as soon as both are on the LOB loose hands, turn their bodies into the correct position, and then, joining hands on the other side, continue on the LOB. This is called a Reverse. Lock passes and reverses are made without loosing hands, Echelon fashion. See Figs. 110-114.



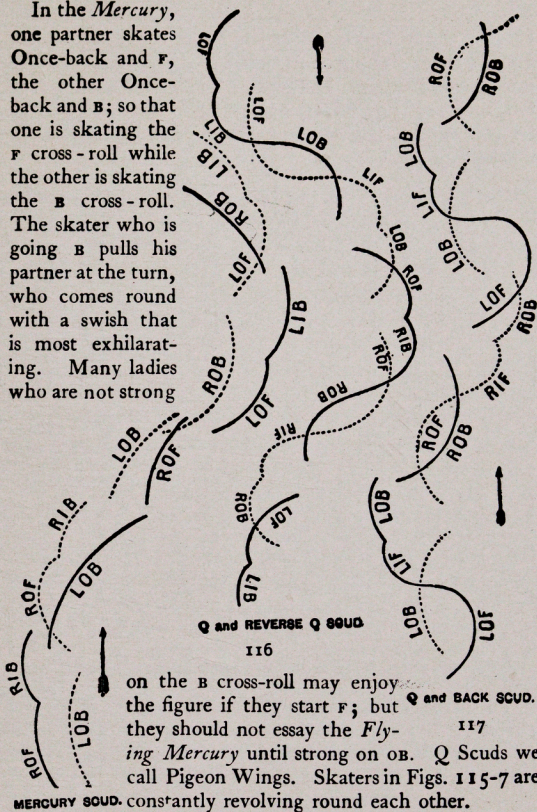
110-14—Hand-in-Hand Skating (from H-H, kindness of Longmans & Co.)

Fig. 110, Once-Back with Swing, and forward (side by side); 111, The Rocker-Pass (side by side); 112, Once-Back with Swing and Pass, and Once-Back with Reverse (side by side); 113, The Q Lock Reverse (Echelon); 114, The Double Mercury (face to face). Cf. Fig. 115.

The simplest form of side-by-side skating is the outside edge-roll and the cross-roll forward, then the promenade (varied by the insertion of Mohawks, turns, and changes of edge), and the once back and forward (waltzing); of the face-to-face skating, the same rolls (one skated forward, the other backward), the Mercury, the Pigeon Wings, or Q Scuds. (Figs. 115-117, from M-W. 272, by permission.)



In the *Mercury*, one partner skates Once-back and F, the other Once-back and B; so that one is skating the F cross-roll while the other is skating the B cross-roll. The skater who is going B pulls his partner at the turn, who comes round with a swish that is most exhilarating. Many ladies who are not strong

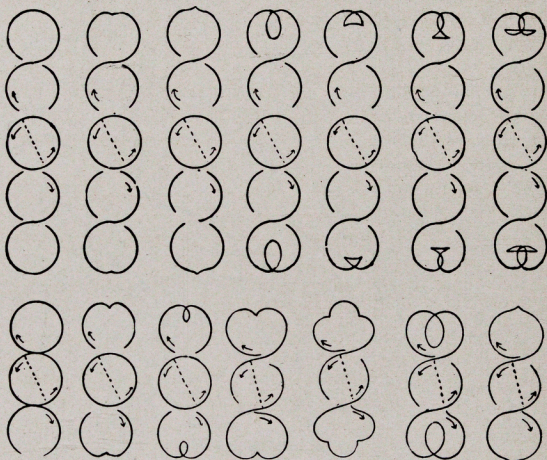


on the B cross-roll may enjoy the figure if they start F; but they should not essay the *Flying Mercury* until strong on OB. Q Scuds we call Pigeon Wings. Skaters in Figs. 115-7 are constantly revolving round each other.

## PAIR-SKATING

Another variety of skating for two, growing in popularity, is a combination of hand-in-hand skating with skating apart, the skaters often crossing, meeting, and touching or joining hands. It is a reversion to early American combination skating (Swift and Clark, pp. 66-72), in which all join in a center circle and then skate apart. This kind of skating provides the skater with as good "opportunity for the display of individual skill and of skill in adapting himself with precision to the powers of others" as English combined skating; and, what is more, gives opportunity, as English combined skating does not, for the performance of small curved figures, as well as large ones. Two skaters, for example, may skate such three-lobed eights as Fig. 10,

Nos. 2, 6, 7, 12-15, 41-43, clasping hands on the middle curves; and by loosing hands just before the turns and joining just before starting on the other foot, may skate together movements like Figs. 118-131. The insertion of  $\frac{1}{4}$ ,  $\frac{1}{2}$ , full, and  $1\frac{1}{2}$  revolutions, renders all of the turns available for pair-skating, with no limit to the variety possible in the movements apart.



Figs. 118-131 — Pair-Skating (Elementary). See p. 112

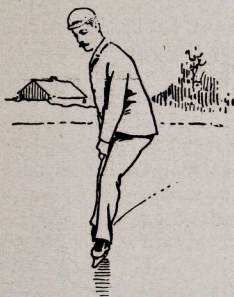
Further illustration of these types will be given in the next chapter. But before we leave the elements to take up the figures in detail, there are one or two other general matters of importance that we may best treat of here.

## THE POSITION OF THE FEET

In going from a curve on one foot to a curve on the other, the skater will find that in order to secure a graceful swing and a continuous glide without a hitch or kick, the feet must be put down on continuing or on parallel lines. In order to secure this parallelism, as will be seen by observing the position of the feet, marked for this very purpose in diagrams (p. 56, Nos. 1-40), one foot or the other or both must be turned farther in or farther out than is natural in walking or in plain skating. Ability to turn the toes out nearly, if not quite, at right angles, is almost essential to the clean performance of the Cross-Rolls, Mohawks, Choc-taws, Brackets, Rockers, Counters, Pivot-Circles, and almost all continuous figures. It is not absolutely necessary to be able to turn both feet out at once, as in Figs. 132-3.



But even the so-called "weak" ankles can be trained to perform all that is required of them by a little practice at home before the ice comes. Herein, the English style is of the utmost service to American beginners.



132 — Spread Eagle



133 — Spread Eagle

132, J. F. Bacon, just after a complete revolution in the air, and therefore not yet quite erect. 133, L. A. Servatius, in Cross-foot Combination Spread Eagle.\*

## POSITION OF HEAD AND SHOULDERS

For example, stand on the right foot and look along the right shoulder; stiffen the right leg, and on the ankle as a pivot rotate the left shoulder and hip as far back as possible, bending the left leg just enough to raise the toe from the floor, — the toe pointing downward and backward, the calves touching. Actual motion in a curve on the ice will cause the skater to lean slightly in order to preserve his equilibrium; otherwise, the extreme backward position is the correct (English) position for large forward edges on the right foot, inside (Fig. 149) or outside (Fig. 159) according to inclination.

### Forward Edges

Repeat the exercise, only look along the left shoulder. This is the position for large backward edges, inside or outside, according to inclination. (Figs. 164, 167.) The striking difference in the two chief positions, therefore, is that the head,

### Backward Edges

\* Servatius' Combination Spread Eagle starts with plain straight spread, then changes to straight with feet crossed as in Fig. 133; next changes to double Serpentine, then to Serpentine with one foot and straight with the other, alternately, feet still crossed; finishing with toes pointing in. Another variation is starting heel to heel, as in Fig. 133, change to toe to heel backward, then toe to heel forward, then heel to heel, legs straight; next changing to cross-foot, and finish with toes in, — all without a break. Servatius skates a curved Spread Eagle, toes in, with knees touching. But these are acrobatic feats rather than artistic skating, and should have been dropped from our schedule in 1897.

which is always turned in the direction of progression, looks over the employed shoulder on forward, and over the unemployed shoulder, on backward edges.

If, however, the edges are the beginnings of turns, the position of the head and shoulders is determined not by the normal requirements of the first curve, but by the rotation necessary to make the turn and by the pose necessary to maintain the resulting curve. Thus, as a home exercise

### Forward Three

for ankle, head, and shoulder action in a forward three or rocker: stand in the position for outside forward (Fig. 159). Keep the eyes



134—Position for Three or Rocker

fixed on some distant object, while rotating the left shoulder *forward*, (Fig. 204), until just before the foot, if on the ice, would have to turn (the turn on the floor may be made by lifting the heel and letting the rotation of the shoulders pull the foot round); just before, or during the turn, draw the left shoulder back into position for the inside back edge, and keep the eyes still fixed on



135—Position for Bracket, Counter

the same object, looking now over the left shoulder. This will help keep the tail of the three on the ice large.

### Forward Rocker

If, instead of inclining upon the inside edge back at the turn, the skater holds the body erect, and carries the heel round 180° or more, drawing back the shoulder will then draw him on to the outside back, and the turn will be a rocker (Fig. 233) instead of a three (Fig. 231).

### Forward Bracket

Stand now in the same outside forward position, but instead of rotating the shoulders *forward* for the turn (Fig. 134), rotate them *backward* (Fig. 135). The head will now have to follow the left shoulder round into the normal position for the back edges, which will be outside, if the heel is not lifted (a Counter, Fig. 234); inside, if the heel is lifted and carried well round and out at the turn (a Bracket, Fig. 232).

### Forward Counter

“It is excellent practice,” Wood says (p. 40), “to make the turns in front of a looking-glass without any skates on at all. By means of the glass, the beginner can see for himself that he gets into the correct body position for making the turn; and, making the turn on the carpet, he can see (as he cannot on the ice) that he secures the correct position for the new edge. He will find that the



familiarity with the correct position which he thus gains will greatly assist him when on the ice."

Get the differences firmly fixed in your mind, like the cautions in regard to your golf-strokes. Thus you will remember that for

**ROF** Threes and Rockers, the rotation is forward.

ROF Brackets and Counters, the rotation is backward.

RIF Threes and Rockers, the rotation is backward.

RIF Brackets and Counters, the rotation is forward.

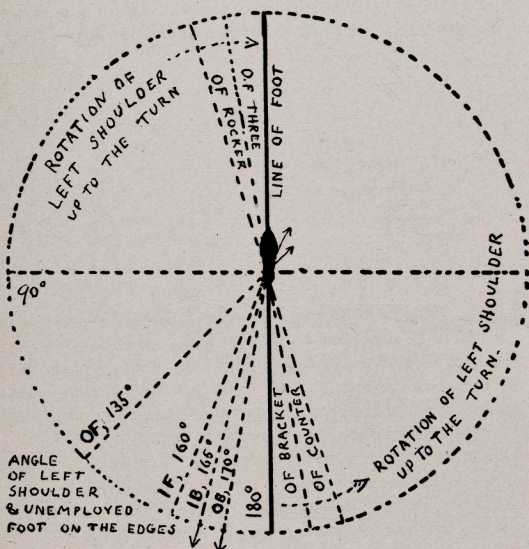
**ROB** Threes and Rockers, the rotation is backward.

**ROB** Brackets and Counters, the rotation is forward.

**RIB** Threes and Rockers, the rotation is forward.

**RIB** Brackets and Counters, the rotation is backward.

Fig. 136\* will show the angle of shoulder rotation and the extent to which the ankle turning should be trained.



136—The Degree of "English," to be put on the Shoulders and Ankles in the performance of large Edges and Turns

Another gymnastic exercise for opening the ankles is to stand on one foot and rotate the other from the heel as far back as possible (Fig. 137, 1); or to stand as long as the muscles will permit with both heels and calves together and

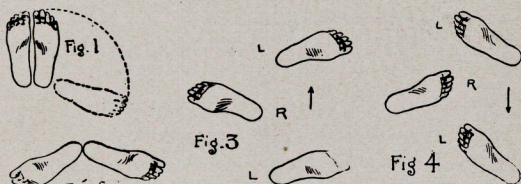
(\*Based on S. C. p. 20, kindness of Macmillan & Co. The line of the Rocker and Counter and the line of the Three and Bracket, however, should change places.)

the toes turned out as far as possible (Fig. 137, 2). Even more practical is to walk forward toeing in as far as possible (Fig. 137, 3), and backward toeing out (Fig. 137, 4).

It is a wise precaution to get one's boots and skates ready early in the season; and practice like the above on an old carpet, *with the skates on*, will be found most helpful and economical in securing also that great essential, balance.

## BALANCE

The acquisition of the balance required for large curves on the ice is not only no hindrance to the acquisition of the balance required for small curves, but an extraordinary saving of time and effort in the attainment of the ankle action and knack necessary for the graceful execution of continuous figures. It is easy to learn the balance required for short curves *after* learning the balance required for long curves; but if beginners learn to skate with a violent swing of arms



137—Practice for “Spread-Eagling” the Ankles

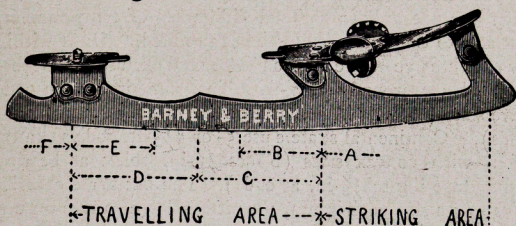
and leg, with head bowed down and knees bent, their progress will be slow and their form bad. “However, the beginner must not worry too much about style; style is too complex; but he should and must remember that style depends very largely upon a thorough mastery of the elements upon true principles” (R. 68).

The table\* opposite (Fig. 138) will be of service to the beginner in testing his balance. If he finds himself off the approximate position indicated, and shifting unsteadily, he is warned that the attitude of the body above his feet must be incorrect. For the execution of large curves and turns, the carriage of the head and shoulders contributes most to the proper balance, the arms and unemployed leg being less active; for the execution of smaller curves and continuous figures, the head and shoulders are less active, and the proper balance is aided by the action of the arms and unemployed thigh, leg, and foot.

\*Based upon observations of the skating of Mr. A. F. Hulbert, the first winner of the British Special Test (p. 38). From M-W. pp. 66 and 239, by permission of A. D. Innes & Co's successors, Ward, Lock & Co., London.



## 138—Shift of Balance in the Various Figures Bearing Surface of the Skate-blade



A, In front of Travelling Area.		<ul style="list-style-type: none"> <li>B Changes of Edge, continuous stroke; or Bracket.</li> <li>IB Loop; F Cross-Cuts and Beaks, end first forward curve</li> </ul>
Travelling Area.	B, Front Third.	<ul style="list-style-type: none"> <li>All the F Turns (except of Bracket).</li> </ul>
	C, Front Half.	<ul style="list-style-type: none"> <li>OB and IB Edges;</li> <li>OB Loop; F Cross-Cuts, backward base; F and B Beaks, backward curves.</li> </ul>
	D, Back Half.	<ul style="list-style-type: none"> <li>OF and IF Edges;</li> <li>OF and IF Loops; F Cross-Cuts, forward curves; B Cross-Cuts, forward base; F and B Beaks, forward curves.</li> </ul>
	E, Back Third.	<ul style="list-style-type: none"> <li>All B Turns (except those below, on F);</li> <li>B Cross-Cuts and Beaks, end of first backward curve.</li> </ul>
F, Behind the Travelling Area.		<ul style="list-style-type: none"> <li>F Changes of Edge, continuous stroke, IB Three, and B Brackets.</li> </ul>

## BOOTS AND SKATES

A good skater never wears straps or very sharp skates; and he never complains of weak ankles. Did you ever hear a skater complain of weak knees, or weak hips?

### Boots

His shoes, however, must not be too high, and must fit. The eyelets should go well down toward the toe, so that if the upper stretches, the edges may be brought together by tighter lacing. (Always carry an extra lacing.) A thick tongue, or a pad under the tongue, may render a loose shoe serviceable or a stiff one comfortable. Congress or button boots are of course worthless for skaters of either sex.

## Skates

The difference between the two schools of skating has been due not only to national differences of temperament, but also to the difference in the skates used. Until within two or three years the English have used exclusively a right-angled blade ground to a 7-ft. radius, sometimes with concave sides (Dowler blades, narrow at middle and thicker at ends). Continental skaters use 5- or 5½-ft. radius skates, often with convex sides (blades ¼-in. thick at bearing point, tapering to ⅛-in. at ends). The flat skate contributes to a stable equilibrium, permitting large curves on unbent knee in a quiet pose; the sharp rock skate causes unstable equilibrium and requires a bent knee and a swing of arms and unemployed foot to maintain balance on short curves. Salchow (Fig. 12) uses a parallel sided blade, flat in the middle for big curves and turns and sharper at both ends for loops, cross-cuts, and beaks. Most American rocker skates in stock patterns of all grades are ground to a radius of 4- or 4½-ft! a fact which is alone sufficient explanation of the difficulty popularly associated with figure-skating, and for the persistence of the "weak-ankle" fiction. Beginners should not use a sharper rock than a 7-ft. radius. When the proper balance is acquired, one can make just as big curves and maintain just as accurate balance on a 6-ft. radius blade, and also can do the shorter rink curves and turns and continuous skating much easier.

The most serviceable single blade for all purposes is a 6-ft. rock, right angle edge, Barney & Berry heel-button mount (Fig. 138), with an extra long outside toe-clamp. A self-fastening skate is useless for figure-skating, unless it has a *universal* sidewise adjustment; for the blade should be under the ball of the foot, not under the middle of the sole. A skate should not be longer than the boot, even for "children to grow to;" the point of the blade should just be visible to the skater when standing erect.

Messrs. Barney & Berry will supply you at a slight extra cost with a 7, a 6, or a 5-ft. radius blade; and at a reasonable price during the summer\* will grind your skates and re-nickel them in a thorough and workman-like manner. Never send a good pair of skates to a hardware shop or a repairer, to be ground on a small, coarse emery wheel; it may be cheaper and more convenient, but the blade is generally left grooved and rough, — practically worthless for artistic skating.

"Steel, if thou turn the edge, or cut not, I beseech on bended knees thou mayst be turned to hobnails."—Shakspeare, 2 H. VI, 4, 10, 59.

\*See their catalogue (page 40), which will be sent free on application.





IF Eight. Alex. v. Panschin, Russian Champion, Feb. 1900

"Master o' the Rolls."—*Henry VII*, 5, 1, 35.

"'Tis a good form."—*Timon of Athens*, 1, 1, 17.



Gilbert Fuchs (Munich Skating Club), St. Petersburg, 1896

"In form and moving how express and admirable!"

—*Hamlet*, 2, 2, 317.



ROB Spiral "Alesander," A. Panin, in the Yusupov Garden, St. Petersburg, 1897

"The great swing and rudeness of his poise."  
—*Troilus and Cressida*, 1, 3, 208.



LOB. F. Otto, Berlin Skating Club, Jan. 14, 1900

"He apprehends a world of figures here,  
But not the form."—*I Henry IV*, 1, 3, 210.

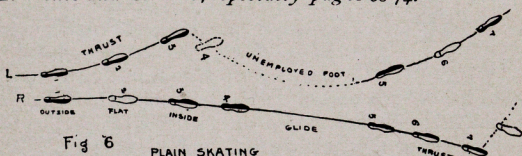
"His arms spread wider than a dragon's wings."  
—*I Henry VI*, 1, 1, 11.



## PART III HOW TO DO IT

Brief Hints and Cautions for Use on the Ice, With References to the Best Literature for Detailed Descriptions and Illustrations.

NOTE.—It is taken for granted that the reader can do plain skating and the lap-foot circles, and has read of Part I at least pages 14, 28, 40, and of Part II, about the Elements and Strokes, especially pages 68-74.



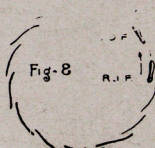
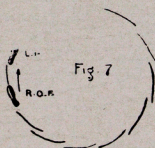
140

ABBREVIATIONS: B = Backward; F = Forward; I = Inside Edge; o = Outside Edge; L = Left Foot; R = Right Foot ROF = Right Outer Forward; LIB = Left Inner Backward; Empl. = Employed, foot on the ice; Unempl. = Unemployed, foot off the ice. B = Bracket; C = Counter; Ch = Choctaws; M = Mohawks; R = Rocker; S = Serpentine, or Change of Edge; 3 = Three-Turn; + = Cross Stroke (F, in Front; B, Behind); X = Scratch Stroke (F, behind, usually outside edge, = Reverse On to Richmond, +; B, in front, usually inside edge, = On to Richmond). For abbreviations to books, etc., see pp. 18, 19.



141

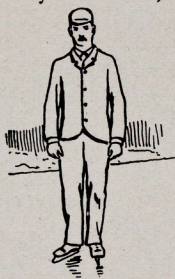
Observe that the thrust is made when the feet are at an angle of about  $45^\circ$  (Figs. 140 and 141). Do not thrust off the toe, as in walking. Observe also that progression on the ice is made not only by *thrusting* with



142—Lap-Foot Circles—143

one foot and sliding on the other, but also by *crossing* one foot over the other and sliding on each in turn (Figs. 142 and 143),—both ways in curved lines on the edge of the blade. One of the requirements of

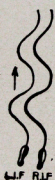
the American schedule (No. 1, Plain Skating) is skating on the flat of the blade (Fig. 144). This requires great nicety of balance, for it allows neither thrust nor edge.



144—On the Flat

Observe that the motive power, then, must come entirely from the momentum imparted by the swing of the body. The combination of this momentum with an edge instead of with the flat of the skate, without obvious thrust, is the proper motive power of the most graceful and easy figure-skating. This combination may be best learned from an easy two-foot movement, called the two-foot Serpentine, or Sculling (Fig. 145). Rotate the shoulders, and shift the weight from one foot to the other

—to the right foot when the right shoulder goes forward, to the left foot when the left shoulder goes forward; at the



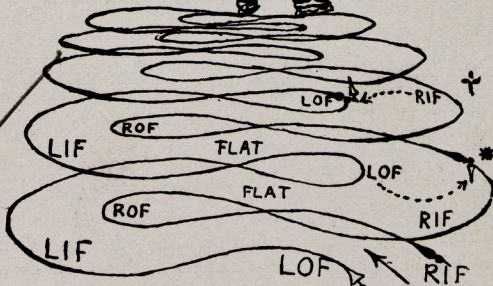
same time tilt the body F and B as in walking, but instead of taking the feet up alternately, slide on both feet, inside edges. Prolong the slide, and just as the forward inside edges are catching the power (near the heel) the other edge will become the flat of the blade (Fig. 146). Slide still longer, until the lobes



146

145 Sculling turn the ankle flat will become outside be skating both inside once. (The thickened indicates the power edge; 148 is shifting from R to power; in Fig. 147, from catching power.) When good speed, a backward

147)—Two-Foot Serpentine edge, and you will and outside edges at line in the diagram the skater in Fig. L, after catching L to R, just before you have acquired twist of the left



147—Intersecting Two Foot Serpentine




A black and white line drawing of a man walking towards the right. He is wearing a dark suit jacket over a light-colored shirt and a dark tie. He also wears a dark cap and dark trousers. His left leg is forward in a walking stride. The drawing is simple, with clean lines and no shading.

148  
Two-Foot  
Serpentine

The backward edges on one foot may be developed in the same way from a backward two-foot Serpentine, same movements except that power is caught near the toe of the blade.

These Serpentine may be skated with the feet tracking instead of parallel, but a much nicer balance is required. By throwing one foot out of line (Fig. 151), you may be encouraged to trust your entire weight upon the other, and finally to lift one foot clear of the ice and continue on a **F** or **B** edge on the other foot without thrust.




**I49—RIF**

150—LOF

you can. ❁ Learn the edges skating alone, depending entirely upon yourself, or only on the aid of a friendly hockey stick, held between *two* skaters in front. ❁ Keep the unempl. turned down and out, near the ice, and behind the empl.

## INSIDE EDGE FORWARD

**Roll (Half-Circles).** M-W. 70<sup>4</sup>; MxW. 106<sup>21</sup>; B 67<sup>13</sup>; S.C. 30<sup>1</sup>; R 7. Keep center of gravity over the empl. by standing erect, with unempl. behind turned well out (Fig. 149). 

Turn the toes well out and down (Fig. 9, p. 28) for the next

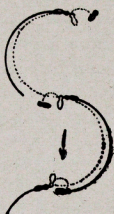
stroke, which should be taken before the impetus for the first curve is spent, and at right angle to the line of progress (Fig. 152). **Don't skate full front, with legs a-straddle, feet parallel (Figs. 153-4).**

**Eight (Full-Circles).** M-W.  $81^8$ ; MxW.  $108^{22}$ ; B.  $69^{15}$ ; S.C.  $33^8$ . Keep your eye on the center when skating to place in Eight (Fig. 155). See p. 75. Skate first circle of double Eight (Fig. 156) with empl. knee bent; then straighten it, and increase failing momentum by forward swing of unempl. into



## 151-Tr'king Serpentine

position for next stroke. ☛ Don't "unwind" too soon—keep the unemployed back as long as possible.



152—IF Roll  
Right Figure



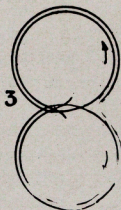
153—IF Roll  
Wrong Figure



154  
Wrong Position



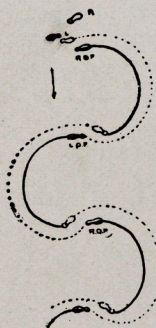
155—IF Eight



156—IF Double Eight

## OUTSIDE EDGE FORWARD

**Roll.** M-W. 72<sup>5</sup>; MxW. 114<sup>25</sup>; B. 74<sup>24-5</sup>; S. C. 31<sup>1</sup>; R. 73,76. Develop from lap-foot (Figs. 142-3), or cross-step (Fig. 137,3), turning toes well in, which compels an outside edge in full half-circle (Figs. 157-8). ☛ Don't push from the toes.



157  
Cross-Roll

To acquire good balance and strong, large curves on plain roll, English the shoulders (Fig. 159) and look over empl. shoulder (Fig. 160). If you swing the unempl. foot (Figs. 161-162), ☛ don't carry it high or far in front of empl. Bring the empl. quietly forward (the corresponding shoulder with it); and, looking in the direction in which you are going to strike, turn over



158

on to the inside edge and strike immediately, without Serpentine. ☛ Don't kick, or curl up the unemployed behind.



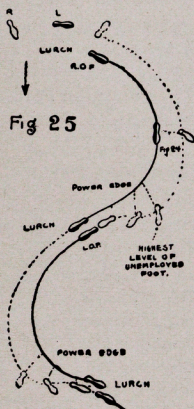
**Eight.** Fig. 10, No. 1, p. 29. M-W. 72<sup>5</sup>; MxW. 116<sup>26</sup>; B. 73<sup>22</sup>, 76<sup>26-7</sup>; S. C. 33<sup>9</sup>; R. 73. Easiest as a Cross-Roll. MxW. 118<sup>29</sup>, 121<sup>31</sup>; B. 71-9<sup>19-33</sup>; S. C. 38. For double circle, don't "wind up" too soon—keep the unemployed back as long as possible.



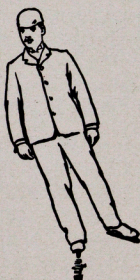
159—Shoulders sidewise. Quiescent unemployed foot. (English.)



160—Shoulders sidewise. Head looking over employed shoulder.



161—Outside Edge Roll





162—Shoulders and head full front. Free swinging unemployed foot. (American)

See Frontispiece.

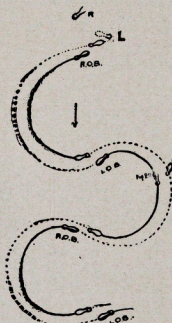
## OUTSIDE EDGE BACKWARD

Fig. 163. M-W. 77<sup>7</sup>; MxW. 117; S. C. 40; R. 74. Roll. Best learned from an inside forward three (Fig. 207), or practice step, Fig. 137,4, walking backward. The stroke from the strict outside back is from a bit of final inside; but the roll is usually skated with a kind of cross stroke, only one foot is dropped, heels out, into position on the traveling edge, not *across*, but exactly *behind* the

other, the body swing from OB to OB being quite sufficient to supply momentum, without any thrust. The transition step is illustrated in Figs. 164-5.  Do not hurry. Throw yourself well on to the traveling edge boldly at the start.  Don't cross unemployed too far over.




164  
OB, Just Before  
Shift



163—OB Roll



165  
OB, Just After  
Shift

**Eight.** B. 76-9<sup>28-33</sup>, S. C. 38, M-W 81, MxW. 118, R. 76. This Eight is hard to skate to place, because it is difficult to see where you are going,—and hard to make large, because the stroke is not strong.  If you find yourself curling into the center too soon looking over L shoulder, get off the hard edge by turning the head until you can see center over the R shoulder, and then change back (W. 22).

## INSIDE EDGE BACKWARD

**Roll.** M-W 74-7, MxW 110<sup>23</sup>; B. 70<sup>17</sup>; S. C. 36; R. 72-3; W. 21. Easiest to learn from a forward-three



166—IB Roll,  
Start

(Fig. 205). Hardest edge to perfect, especially in Eight, because a powerful stroke is difficult. If unempl. is carried behind, toes down and out, head turned in direction of progress (Figs. 167, 205), this position must be abandoned at the stroke. Some skaters (like Mr. Evans), therefore, advise carrying the unempl. in front all the time.



167—IB Roll,  
W. 110<sup>24</sup>; B. 81<sup>18</sup>. In the

Underway double circle Eight, the unemployed must be kept in front as long as possible. In a *large* single Eight there is time to carry the unemployed back. Fig. 166 shows an awk-

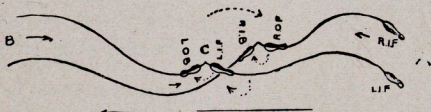


ward stroke, feet apart, chiefly by body swing; the unem-  
ployed is then slowly carried back into position (Fig. 167)  
until the curve is at right angle to line of progress; then  
it is put down parallel with the employed; and if kept  
close to it, may receive strong thrust from the employed as  
it leaves the ice. But at best, it is a very awkward and  
difficult movement. ❀ The flatter the body is "Eng-  
lished"—to get the line of shoulders and skate parallel—  
and the farther the head is turned in the direction of mo-  
tion, the easier to hold the curve out (W. 22).

"The vilest stroke."

—Shakspeare, *King John*, 4, 3, 48.

## CHANGE OF DIRECTION—TURNS



168—Change of Direction on Two Feet

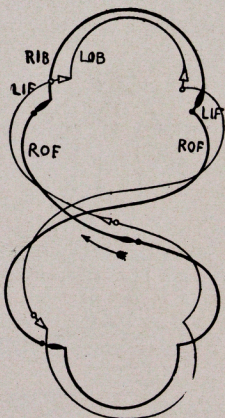
**I. On Two Feet.** The progression of the body  
in Fig. 168 is in a general Serpentine line from A to B;  
if at C, when nearly all the weight is on the left inner

edge, the body is  
given a half-turn by  
the rotation of hips  
and shoulders (assisted  
perhaps by the arms)  
the direction of the  
skates is thereby  
changed from F to B.

If, now, this turn or  
Three\* is inserted at  
the right time in a  
Chain-Serpentine,  
Fig. 169, the result  
is the simple Grape-  
vine (Fig. 171). Ob-

169—Chain  
Serpentine

serve the edges and  
the alternation of the  
leading foot in 169 and in 170  
—a combination in an Eight  
of 168 and 169. The secret of

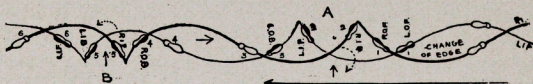


170—"Wudel-Wudel"  
(H 247.)

\*"Fit for her turn, which the base vulgar  
do call 'Three.'" — Shakspeare, *T. S.*, 1, 2,  
170, *L. L. L.*, 1, 2, 51.

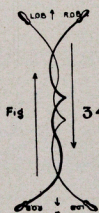
## The Grapevine

Is a semi-circular swing of the body above the hips, which perpetuates the momentum generated by the pull of the



## 171—The Simple Grapevine

heels together (exaggerated in the Scissors, Figs. 172-3), and the push of the toes (exaggerated in the Chinese Grapevine, Figs. 174-5) according to the diagrams which, followed carefully

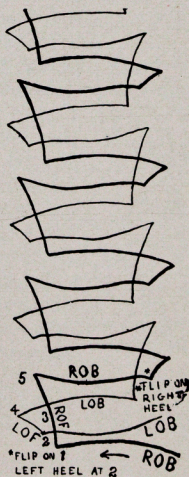


172 — The Scissors — 173

tion of the feet at A, Fig. 171, heels together, the right just after the turning, the left just before. Now while the right foot catches power with a strong edge near the toe (aided by a backward twist of the right shoulder), the left,



174—B Chinese Grapevine



175--F Chinese Grapevine



receiving most of the weight of the body, acts as a pivot, turns slowly backward, and follows the right in a cross serpentine line. The right, now changed to *OB*, slows up, and allows the left, while changing to *IB*, to pass it.



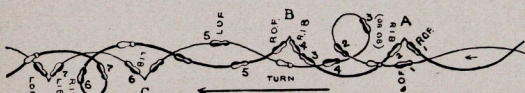
176—The Rail Fence (a compressed Single Grapevine)

Then comes the more difficult turn, from backward to forward.

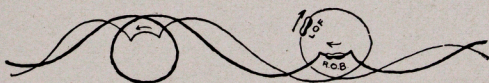
The right foot turns first, and the secret of success is in the temporary awkward position of the feet at B, toes in. Aided by a forward thrust of the right shoulder, the right foot catches power near the heel; and the left, receiving most of the weight, acts as a pivot, turns slowly forward, and follows the right as at the start. If the left foot precedes the right, the progression will be made from left to right, instead of from right to left. When this grapevine is perfected, it may be skated more easily and gracefully all on the outside edge.



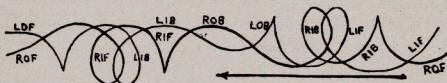
177



178



179



180

**Double Grapevines:** 177, with flip of foot—three-point; 178, with loop inside; 179, with loop outside; 180, with double loop.

A whole revolution of the body produces the Double Grapevine (M-W. 264<sup>84</sup>; M. 80<sup>32</sup>; MxW. 185<sup>144-5</sup>; B. 133<sup>119-20</sup>). (Figs. 177-9.) A revolution and a half produces the variety illustrated in Fig. 180. The flip of the foot of Fig. 177 is characteristic of the Philadelphia Twist (Fig. 181, M-W. 266<sup>86</sup>; M. 83<sup>34</sup>; MxW. 187<sup>146</sup>;



181—Philadelphia Twist

B. 134<sup>121</sup>). In Fig. 182, the rotation of the body above the hips is just going to carry the right foot round, assisted



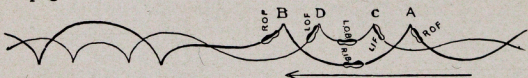
182—Philadel-  
phia Twist

by a flip of the ankle,—the complete revolution leaving four points up. If at the first grapevine turn (A, Fig. 183) the left foot is turned first (Fig. 184) and the right swings round parallel with it by a half revolution of the body, the points C D will be *inside* A B. If the curve A B intersects C D (as it will, if the turns are made with the legs wide apart) the result is the Scissors Grapevine: (not the Scissors, Fig. 172). Fig. 183, made with the ROF crossed over the LIF and turning first



184—Left Foot  
Turning First

at C, is the Pennsylvania Grapevine (M-W. 265<sup>85</sup>; M. 83<sup>33</sup>; MxW. 190<sup>149</sup>). For other varieties of Grapevine, see page 102.



183—Four-point Grapevine

II. From One Foot to the Other. 1. *Without change of edge, Mohawks*, "the Spread Eagle in Solution." M-W. 119<sup>20</sup>; MxW. 122<sup>33</sup>; B. 79<sup>34</sup>; S. C. 60<sup>22</sup>; R. 89<sup>15</sup>; W. 37. Start on a firm, large outer edge forward, right foot; flatten (English) the shoulders into the plane of the right skate by carrying the left shoulder way back; turn the toe of the left foot as far out as possible (Figs. 189-90).



185



186



187



188

By a gentle tilt of the body, shift the weight from the right



foot to the left (Fig. 191). If your shoulders are flat enough, the left foot will be in position to drop neatly on



189



190



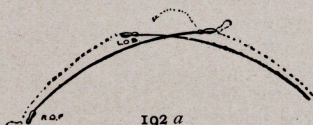
191

### Forward Mohawk

to the outside edge back behind the right foot, **which then becomes the unemployed.**

Put only the toe of the skate down first: the body will then give the rest of the foot its correct direction in nearly the same curve as that of the first edge (Fig. 192).

If, however, you start your first outer edge with a natural forward rotation of the left shoulder, you cannot shift to



192 a

### Forward Mohawk (showing unemployed foot)

the other foot without an awkward jump, or without putting both feet on the ice at once; but this is an alternate foot figure.

To do the IF Mohawk (Fig. 186), place LIB behind the RIF alongside, and with the feet thus locked, shift the weight as before. This is a common stroke in hand-in-hand skating. (Cf. the familiar *Spy Pond Polka*, p. 62, Fig. 90, b). The back Mohawks (Figs. 187-8) are familiar strokes from OB to OF and IB to IF, which are made easier if, just before the stroke, the body is turned very much round in the direction of motion (W. 40).



ROF LOB  
192 b

### Amerikaner or Continental Mohawk

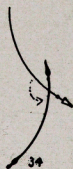
If, in doing a ROF Mohawk, you rotate the L shoulder, hip, and leg so far back as to force a turn, by lifting the R heel you can get a strong thrust from a short RIB on to the LOB.

This vigorous stroke is the "Amerikaner" of Continental skaters, which they got from Callie Curtis in 1869 (see p. 58). It seems very improbable that it did not occur at

once to the American, or to his foreign imitators, to prolong the RIB and skate the movement all on one foot—the F Bracket,—but we have no printed record of a Bracket until 1880! (See p. 48.)



193—OF



194—IF



195—OB



196—IB

2. *With Change of Edge, Choctaws.* M-W. 122<sup>21</sup>; MxW. 123<sup>35</sup>; B. 81<sup>36</sup>; S. C. 61; R. 89, W. 37. If the left is put down in the same way as in the Mohawk, only on the inside edge back (Fig. 197), the figure is the forward Choctaw.

There are four Choc-taws (Figs. 193-6).

The back Choctaws (Figs. 195-6) are familiar strokes OB to 197—Choctaw (showing unempl. foot) IF, IB to OF, used in connecting F and B Threes. Fig. 85, p. 60.

If the unempl. is carried around *in front* and put down, toes in, not perhaps without a slight jump, the result is the awkward connecting stroke called the Cross Mohawk, Fig. 198, without change of edge, and the Cross Choc-taw, Fig. 199, with change of edge.

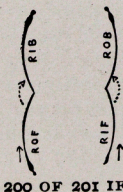


198—Cross Mohawk



199—Cross Choctaw

III. *On One Foot—The Four Turns.* Review the details of position, etc., on pp. 69-70. Remember that in all the turns the body must turn the feet, not the feet the body. Therefore, get into correct position on a steady edge and turn the body well round from the hips before making



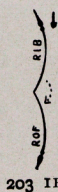
200 OF



201 IF



202 OB



203 IB

the turn; and simultaneously with the turn assume correct position for the second curve, which should be in the general line of the first curve, not curled in at the end of it.



**I. Threes.** (Figs. 200-3). For position, see page 70 and Figs. 204-8.

**I. OF.** Fig. 200. (M-W. 89-93; MxW. 133<sup>58</sup>; B. 84<sup>38</sup>; S.C. 36<sup>11</sup>; R. 80; W. 25.) The chief difficulty is to keep the second curve large. ❖ Don't hurry the turn; draw the L shoulder back and look over it simultaneously with the turn, or just before it; and keep the unempl. behind, with toes turned out and down. ❖ Don't get too hard on the in-

side edge, or travel too far back on the heel of the skate. Skated together in field (B. 87.<sup>40</sup>; S. C. 39; Sp. E. 147<sup>45</sup>), or eight (Fig. 10, No. 3; B. 87<sup>41</sup>; S. C. 41<sup>12</sup>; W. 24-6; Sp. E. 148<sup>46-8</sup>; H. 28<sup>3</sup>), the feet must be Spread-Eagled heel to heel, in order to connect the curves (Cf. Figs. 195-6). The momentum on the new edge is given by the sway of the body.



204  
OF Three  
1st Curve OF



205  
OF Three  
2d Curve IB

**I. F.** Fig. 201. (M-W. 87-89; MxW. 131<sup>56</sup>; B. 89<sup>45</sup>; S. C. 39; R. 82; W. 25.) The chief difficulty is to hold a long, steady curve before the turn. ❖ Don't bring turn too soon by rocking too far forward on blade, or swinging unempl. (Fig. 206). Immediately after the turn let head follow left shoulder round as it draws unempl., toes down and out, behind empl. (Fig. 207, just started round).

In skating to a large eight, after the turn, keep the eyes fixed on center over the R shoulder as long as possible—then turn head slowly and look for it along over the L shoulder, the correct position for OB (W. 26).

**O. B.** Fig. 202. (M-W. 95; MxW. 134<sup>59</sup>; B. 89<sup>43-4</sup>; S. C. 45; R. 81; W. 28.) The main difficulty is to hold a strong IF edge. ❖ Don't tilt forward on to the toe of the skate, but keep erect and hold unempl. well back. The turn must be made by conscious effort,

—the foot cannot be left to

206  
IF Three  
1st Curve IF

curve round of itself as in F Threes.



207  
IF Three  
2d Curve OB

**I. B.** Fig. 203. (M-W. 93<sup>13</sup>; MxW. 132<sup>57</sup>; S. C. 46<sup>14</sup>; B. 90<sup>46-9</sup>; R. 82; W. 28.) The most difficult

turn of all. Get hard on the edge and turn head and shoulders well round *before* the turn (Fig. 208). Throw weight far back on heel of skate, turn toes out with brisk muscular effort, and

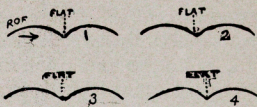


208—Position just before an IB Three

swing unemployed gently around F and then back again into place for OF.

(For back threes to center—S. C.

62<sup>23-4</sup>,—see Fig. 85.)



209—"Skidding" at the Turn

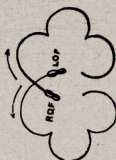
In order to make these turns clean, there must be no sliding on the flat of the skate during the transition from one edge to the other.

In Fig. 209, 1, there is a scrape in getting from OF to the flat; in 2, in coming off the flat on to the IB; in 3 there is a scrape during the turn both before an IB coming off the OF and getting on to the IB ("dull skates"); in 4, the balance is right

and the turn clean (R 81).

## Two Turns, or Double Threes

An even number of turns brings the skater upon his original edge; an uneven number of turns upon the other edge in the other direction. OF two turns end with the difficult IB Three, and are therefore harder



210—Double-Three Eight

to skate than three turns either in field, M-W. 106; S. C. 48; SpE. 153<sup>54</sup>, or in eight (Fig. 210), MxW. 137<sup>63</sup>; B. 94<sup>50</sup>; S. C. 49; SpE. 150<sup>50.3</sup>; H. 28<sup>4</sup>.

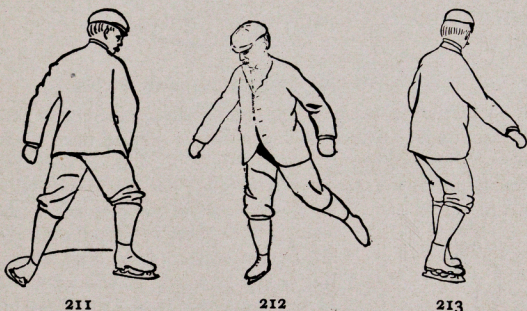
Alternate OF two turns are not difficult, if the unempl. is kept back after the first turn; but alternate IB two turns are most difficult to connect, without either a short change of edge or a scratch stroke.

## Multiple Turns, or Chain Threes

In field, M-W. 106; MxW. 139<sup>64-6</sup>; B. 94. In eight, SpE. 169<sup>77</sup>. In chain threes, the rotation of the head and shoulders and the swing of the arms are continuous,—only the balance shifting from toe to heel, according as the turn is forward or backward. Started OF, the rhythmic swing of Mr. J. F. Bacon's unempl. foot,—outward, aiding the forward curve (with a vigorous turning out of the empl. on the heel) and inward, forcing the backward curve (with a vigorous pull in of the empl., on the toe), produces as harmonious effect as the goldfinch's combination of his song and serpentine flight; and started IF, the vigorous but graceful back threes in the air of Mr. Herbert S. Evans' unempl., produce a more quiet but no



less harmonious effect. It would take a biograph series to do justice to either: they must be seen to be appreciated. Fig. 211 represents Mr. Bacon just starting on a new chain, OF; Fig. 212, the unempl. just coming down to help the turn OF to IB, and Fig. 213, the beginning of the IB. With this rhythmical scissor-like open and shut of the legs, the curves of course are short, but the action is full of life and grace.

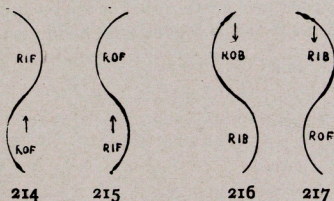


Random Shots at J. F. Bacon's Chain Threes

Before taking up the other turns, we must consider briefly another important movement, which should be perfected in combination with these threes first.

## CHANGE OF EDGE

**The Four Serpentes.** Figs. 214-217, M-W. 83-4; MxW. 125-30; B. 98-100; S. C. 34-5, 42-3; R. 75; W. 23. The change of edge on both feet has



already been illustrated (p. 78 ff.) On one foot, the change from inside to outside is easier than from outside to inside. Just at the moment of balance-shift, turn

empl. toe outward on OF and inward on IF; on IB, turn the heel in, and on OB, English the shoulders still flatter and look over, not merely along, L shoulder.

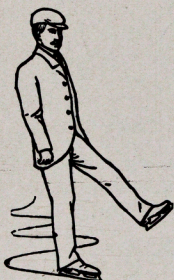
To change the edge on short curves (Fig. 218) *with a swing of the unempl.* (Fig. 219), is not difficult, provided the shoulders are kept well flattened through both changes, and the downward swing is accurately timed with a strong turning out of the ankle; but to change the edge on long curves, as above, by a simple tilt of the body into position

for the second edge *without jerk or swing*, and with steady edge at and after the change, is by no means easy; to change edge and gain pace and power at the same time is still harder, but it is the most useful stroke attainable,—by



218—One-foot Serpentine, with Swing

it equilibrium is restored, falls are obviated, power and momentum are recovered, and continuous skating made possible. The principle is the restoration of a wilfully destroyed equilibrium by a push off and glide in the same foot.



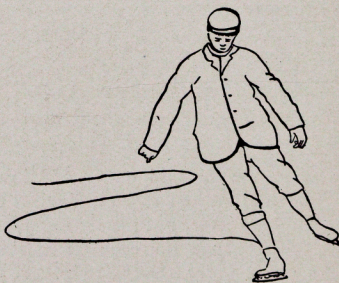
Thus, Fig. 220, at the moment of the change, RIOF, lean so far over to the left that in order to keep from falling, just as you turn your bicycle wheel in, so you must turn your toe sharply in, thereby shortening the curve and re-

219—Continuous One-foot Serpentine Change of Edge, with swing. The swinging foot is of course only momentarily in this awkward position. Note the sidewise shoulders, a position essential to success in this figure, and in many others.

storing equilibrium; at the same time, by a sharp bite and push from the ice with the empl. foot at the heel, catch up with the body and, assisted by a gentle swing of the unempl. leg, rotate the body from L to R and straighten it into posi-



220—RIOF Change



221—ROIF Change

tion for ROF. The thickened portion of the diagram (Figs. 214-17) indicates this important power edge, at which the empl. knee is well bent.

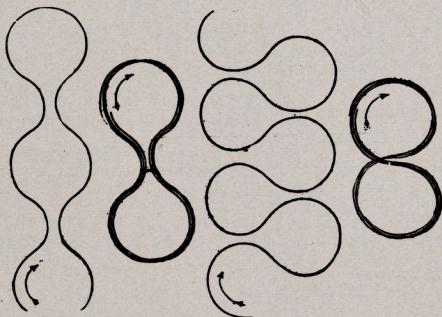


Do not kick the unempl. too vigorously, and do not bend it as much as in the illustration (Fig. 220), which was consciously skated into the focus of a small camera. Use thigh and ankle muscles, and employ shoulders and arms judiciously.



The **OB** change (Fig. 222) is similar—the body falls to one side and behind the empl. foot, which, to restore equilibrium, is quickly turned, and by a sharp bite and push near the toe is brought up under the body, which is then rotated and straightened into position for **IB**.

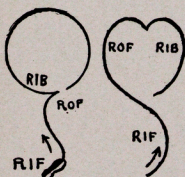
Nothing further need be said of the **222-LOIB Change** other two changes, except that they should be practised until they can be done on each foot, both ways, in all the forms of Fig. 223 up to the one-foot continuous eights. (Continued on p. 114.)



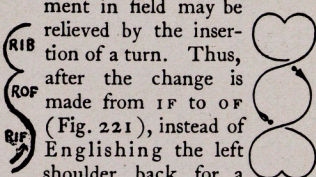
223—One-foot Serpentine in Field and Eight

### THE THREE EDGES, OR Q'S

M-W. 96-103<sup>14</sup>; MxW. 156<sup>94-7</sup>; B. 98-103<sup>66-9</sup>; S. C. 42<sup>13,47</sup>; R. 88.<sup>14</sup>. But long before that stage is reached, the difficulty of even the simple continous move-



224—IF Q's



225—OF Q Eight

ment in field may be relieved by the insertion of a turn. Thus, after the change is made from **IF** to **OF** (Fig. 221), instead of Englishing the left shoulder back for a long **ROF**, utilize its forward rotation in the execution of a **F** three to the **RIB**, bending the empl. knee slightly and gently swinging the unempl. This is the **IF Q**, in field (Fig. 224);

in eight, Fig. 225, (SpE. 162<sup>64-5</sup>; Cf. Fig. 10, No. 12.)

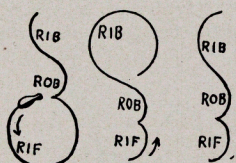
The of Q is made in the same way, but of course with the opposite rotation for the IF three.

The OB Q is the more difficult, because the back change is more difficult; but it throws the skater hard on to the IB, and if he is quick to take advantage of the rotation, by an acceleration of the L shoulder round, with corresponding swing of arms and turn of head, and a sharp turn out of the empl., almost pivoting on the heel, he will have less difficulty than usual with the difficult inner back three.


The IB Q will now present no special difficulties.

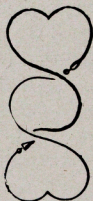
## THE FOUR REVERSE Q'S

M-W. 104-6<sup>16</sup>; MxW. 157<sup>98-101</sup>; B. 103-5<sup>70-3</sup>; S. C. 44,47. The three comes first, then the change,



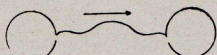
226—IF Reverse Q's

Fig 226.  Do not generate too much rotation at the turns. Keep tail of three as straight as possible, and at first exaggerate the movements described on p. 92 in making the changes.

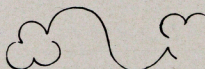


227—IF Reverse Q Eight

Get off your balance by strong inclination, and then recover equilibrium by strong push from bended knee and by vigorous turning out or in of the foot, on heel or toe. Fig. 227 is a Reverse Q Eight. See Fig. 10, No. 41. Fig. 228 is a Reverse Q combined

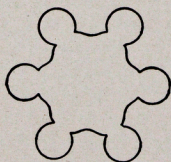


228—The Spectacles



229—Double Shamrock

with a Q, almost a new element. See Fig. 91, and Fig. 357, Nos. 9-12. Fig. 229 is the double-three Spectacles. Fig. 230 is the continuous Spectacles.



230

Continuous Spectacles



231

232

233

234

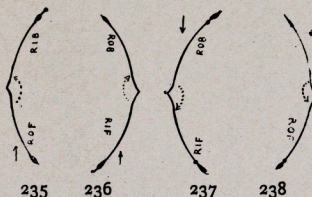
Three Bracket Rocker Counter

These Q's and Reverse Q's may be made with any of the other turns, which may now be resumed. Remember the distinctions in rotation and edge, p. 71. Cf. Figs. 231-4.



## THE FOUR TURNS—2. BRACKETS OR COUNTER-THREES

(For general movement and position, see p. 70. The descriptions here given are for long curves: for short curves, the turns may be made by a twist of the ankle with almost no movement of the head, and with brisker movements of shoulders and arms. See Fig. 242).



1. RIF. Fig. 236.

(M-W. 117; MxW.

179<sup>126</sup>; B. 95<sup>55</sup>; S. C. 57<sup>20</sup>; R. 86; W. 33.) The easiest, especially if unempl. is carried forward just before turn. Screw the body until the L shoulder leads, forcing the toes in; then lift the heel, turn the foot 180°, and draw the L shoulder quickly back into position for ROB.



239—OF Bracket

2. ROF. Fig. 235. (M-W. 117; MxW. 180<sup>128</sup>; B. 96<sup>54</sup>; S. C. 58<sup>21</sup>; R. 86; W. 32.) The chief difficulty is to hold the IB edge. ❀ Keep the empl. well back (Figs. 239-40); get the body into position for the second curve *before the turn* by looking well back over the L shoulder; then throw the heel round, but don't lift it too high, and draw the unempl. into position for IB. Fig. 241 is taken just before the unempl. is drawn around. (These positions are not erect and quiet enough—the curves are

small, owing to the narrow field covered by the camera to which they were skated).

3. IB. Fig. 238. (M-W. 118; MxW. 180<sup>127</sup>; B. 97; S.C. 58<sup>21</sup>; W. 34.) English L shoulder as far back as possible and turn the empl. heel in, forcing the curve. Get the turn as far back on the skate as possible and swing the arms if necessary, across the breast. ❀ Don't lean forward at turn.

4. OB. Fig. 237. (M-W. 118; MxW. 189<sup>129</sup>; B. 97; S. C. 58; W. 33.) Screw shoulders round

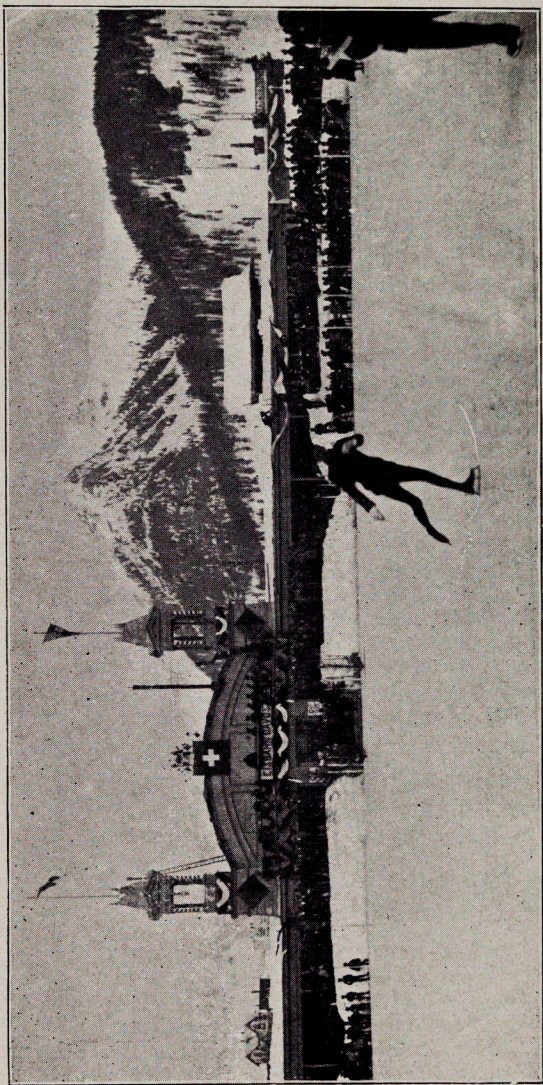


240  
OF Bracket



until R leads, forcing the curve; make turn briskly on the extreme heel, and draw L shoulder quickly back into position for IF. This is the hardest of the brackets, Fig. 242. They are all more violent when thus skated

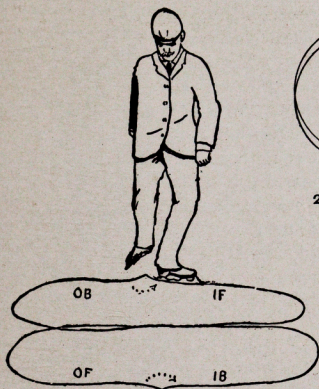
241  
OF Br'ket  
2d c'rve IB



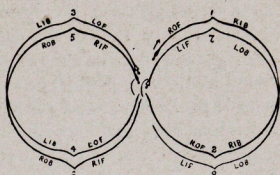
Edger Syers, N. S. A. London, in ob Bracket, World's Championship Competition, at Davos, Feb. 1899.



alone; they are much easier in combination (Figs. 90, 99), or when skated with a partner (Fig. 332). Fig. 243 is the Eight brackets in a horizontal Eight. For Bracket-Q, see



242—One-foot Bracket Eight



243—The Eight Brackets

Fig. 10, No. 15; and Reverse Bracket-Q, Fig. 10, No. 43.

“She’s apt to learn, and thankful for good turns.”  
—Shakspeare, *T. S.*, 2, 1, 166.

## THE FOUR TURNS—3. ROCKERS

(M-W. 109-13<sup>17</sup>; MxW. 166-177<sup>118-21</sup>; B. 107 ff., 114<sup>80-3</sup>; S. C. 51<sup>16-7</sup>; R. 83-4<sup>8-10</sup>; W. 29-31.)

The chief difficulty with Rockers, is to hold the second edge.

☛ Do not bend too much, thereby causing a straying of the unemployed and the arms, which will produce too much rotation at turn.



244



245



246



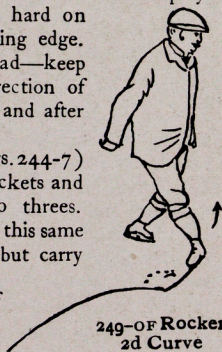
247

☛ Acquire courage to throw the employed round 180° or more hard on to the required traveling edge. ☛ Don’t turn the head—keep it looking in the direction of motion, both before and after the turn.

Rocking turns (Figs. 244-7) rotate like threes, brackets and counters, counter to threes. For example, start on this same right outer forward, but carry the employed forward (Fig. 248) instead of



248—OF Rocker  
1st Curve



249—OF Rocker  
2d Curve

back (Fig. 204 or 159). Slowly describe a three in the air with the upper part of the body, but not with the foot; the left shoulder is now leading—the body must turn: instead of falling upon the inside back as in the three, draw the left shoulder back, carry the right heel by sharp muscular effort as far round and out as possible so as to catch the outside back edge, look back hard over the left shoulder, and keep the unempl. foot inside the curve (Fig. 249; but Cf. Hugel's, Fig. 11). If you let it stray across, or if you generate too much rotation with your shoulders at the turn, you cannot hold the second edge without changing it or putting in a back counter (the best way to learn a back counter).

This OF is the hardest of the rockers; the rotation which is right for the turn is wrong for holding the second curve. It is much easier to do with a partner, because each gives the other just the little prop need. d to hold the second curve (Fig. 111). This "floating rocker" is the most exhilarating turn on the ice.

The outer back rockers are easiest, and may best be learned in combination with forward Mohawks (Fig. 92). Look as far as possible over unpl. shoulder, and turn unempl. foot down and out (Figs. 12 and 250). In large inside rockers, the first curve must be held sometime with



FROM ACTUAL MARKS OF  
PREVIOUS ROCKER ON  
THE ICE 250—OB  
Rocker



251  
IF Rocker  
after turn

the body swung round for the second curve, RIF, unscrew rotation (Fig. 251), head looking behind over left shoulder, employed toe turned strongly in, and turn made on it; RIB, screw rotation (Figs. 252-4), head looking behind over right shoulder, body



252  
IB Rocker  
before turn



253  
IB Rocker  
at turn



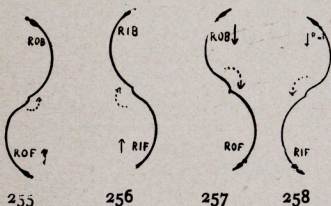
254  
IB Rocker  
after turn



upright, heel turned strongly inward and turn made on it. Figs. 252-4 represent a *small* IB Rocker and 251 a small IF Rocker with vigorous action and strong inclination. The inside forward is easier than the inside back, and all are easier when skated fast.

## THE FOUR TURNS—4. COUNTERS

M-W. 114<sup>18</sup>; MxW. 178<sup>122-5</sup>; B. 107ff., 116<sup>84-7</sup>; S. C. 54<sup>18-9</sup>; R. 87; W. 35-6. The difficulty with



Counters, Figs. 255-8, is not so much in holding the second curve as in making the turn. The OB Counter is the hardest turn on the ice.

The position for each Counter is almost identical with that for the corresponding bracket (compare Fig. 259 with 240). The foot does not have to be turned so far round in IF Counter as in IF Bracket, but farther in IB Counter than IB Bracket. F Counters are made on the front, B Counters on the back, of the skate.

The Counter rotation, forcing the curve, must be established well



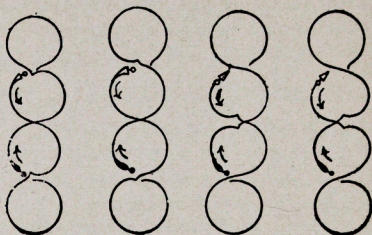
260-ROF Counter, showing unempl.



261-ROF Counter after the turn

before the turn (Fig. 259), approaching which lean hard on the edge, almost off your balance, and throwing the unempl. forward in F Counters (Fig. 260), and backward in B Counters, recover equilibrium with a vigorous acceleration of rotation for the second curve. See Fig. 261, the unempl. swinging back after the turn. The continuous stroke and swing make Counters much easier to skate to place as eights (Fig. 59) than rockers (Fig. 58). Observe that a Counter like this is composed of a forced curve plus a simple one; a rocker of a simple curve

plus a forced curve. For Rockers and counters without the forced curve, see p. 104. Figs. 262-5 are Rocker and Counter-Q Eights and Reverse Q Eights (4 lobes). Two rockers and two counters may be expeditiously skated in field on each foot, F and B, alternately.



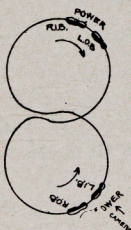
"Strange that desire should so many years outlive performance."—2. H. IV, 2, 4, 284.

262 Rocker Q Eights 263 Counter Q Eights 264 Rocker Reverse Q Eights 265 Counter Reverse Q Eights

## LOOPS

M-W. 240-<sup>41</sup>; MxW. 143-<sup>50</sup>; B. 117-<sup>18</sup>; SpE. 154-<sup>60</sup>.

1. On Two Feet. We have already, in the double grape-vine, Figs. 179-80, described a loop with one foot and a three with the other. When



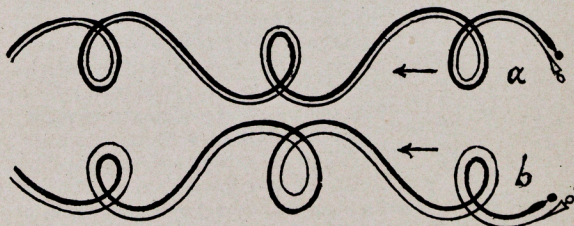
266 Canad'n Eight

you have mastered the Canadian Eight, Figs. 266-7, you may, by vigorous rotation of the shoulders and strong, flexible ankle action, describe loops with both feet, Fig. 268, (a) without change of feet, (b) with each leading in turn,—chain-loops.



267

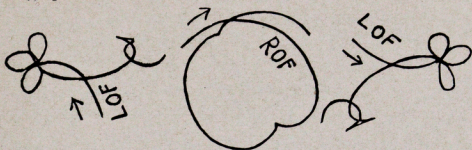
2. On One Foot. The swing of the unempl. will aid the shoulders in reducing a curve of larger radius to one of smaller radius,—the essential of a loop. In order to come off the small radius curve back on to the large radius curve, the empl. knee which has been bent should be straightened and the balance shifted to the middle of the skate. This straightening of the body will



268—Two-foot Loops



take the curl out of the tail of the loop, and facilitate the combination into rolls or eights on alternate feet, Fig. 10, Nos. 4, 30, etc.



### A Multiple Loop Combination by E. Syers, London.

If double or multiple loops are to be skated, the rotation must be increased in forward loops by the vigorous turning in, and in backward loops by the vigorous turning out, of the unempl. foot, knee, and thigh, see p. 116. In inner loops the unempl. describes vigorous parallel loops in the air; the 1B loop, Fig. 269, is made far forward on the blade. See the various combinations in Fig. 10, Nos. 10, 16, 18-20, 23, 30-32, and in the one-foot eights, Fig. 62 and Fig. 357, Nos. 38-44.



269—1B Loops

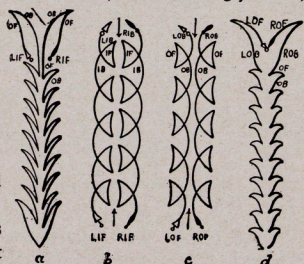
Ringlets are round, usually intersecting, and are made in the same way, only the unempl. foot is held lower. See p. 106. For other varieties of the loop see p. 45, Nos. 34 and 35; and Fig. 357, Nos. 49-53.

## CROSS CUTS AND BEAKS

M-W. 242-4<sup>61-4</sup>; MxW. 150-155, 286-291; B. 119-123; Fig. 270.

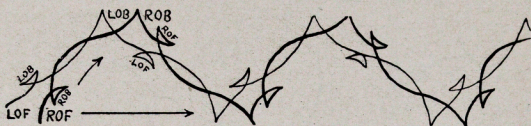
### 1. On Two Feet, *without rotation or change of edge.*

In Fig. 270, *a* while one foot rests, knee strongly bent, the other describes an OF counter-beak (Fig. 285, 4), and so on alternately; in *d*, both feet are describing counter-beaks together. Begun forward at the bottom, both the "Lily," *a*, and the "Lilac" *d*, would be made with beaks (Fig. 285, 1). Fig. 270, *b* is made, B or F, by two-foot *inside* counter cross-cuts; Fig. 270, *c* by two-foot *outside* counter cross-cuts. The above will be found excellent exercises for limbering the ankles.



270—Two-foot Beaks and Counter Cross-Cuts

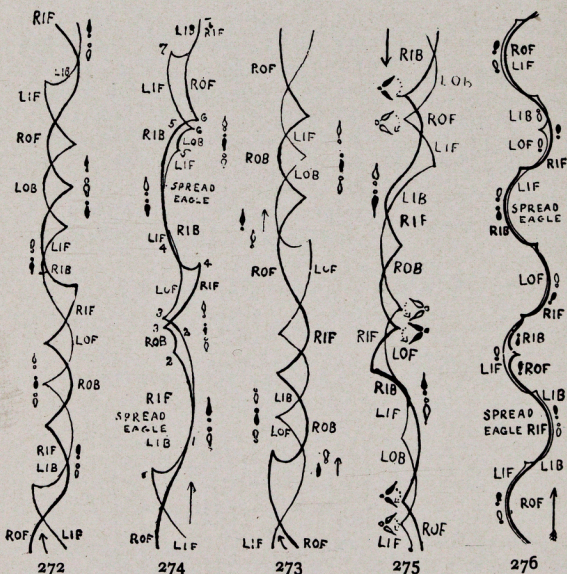
'The counter cross-cut on two feet can also be worked into the simple grapevine, Fig. 271, and the cross-cut into the Philadelphia Twist. Two-foot rockers and counters, in-



271—Counter Cross Cut Grapevine J. F. Bacon)

side and outside (which may be prolonged into beaks), may also be worked into Grapevines, as in Figs. 272-6, selected from an infinite variety.

Fig. 276 is drawn from MxW., p. 192, as a counter grapevine; but if the leading foot turned first and the following foot changed edge, it would be a rocker grapevine, one foot tracking over the other. "Nothing acti-

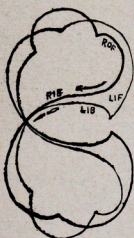


272, IF Counter ; 273, OF Counter ; 274-6, Spread-Eagle Grapevine.s

ally new in the way of grapevines, except this," adds Mr. Witham, "has been added to the above list since 1880." "He did not know Brady, Jenkins, and Story," writes Mr. Cook. "I have made quite a number myself, but some of them are 'caviare to the general.' One day a pun, suggested by a mispronunciation, set me on a quarter

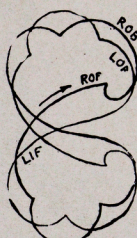


of a hundred plus one. I began with *D-vine*,—and went through the whole alphabet. . . . The very different things that one can do at the same time on one's two feet



277  
Inner Counter  
Grapevine 8

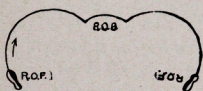
is very remarkable, and the combinations are very numerous. I recall a pretty *jeu-d'esprit* of Dr. Barron's. He cut one of his initials with one foot and the other initial with the other foot, at the same time. . . . Our transatlantic brethren seem to put too little value on the two-foot movements. It is because the repertoire given



278  
Outer Counter  
Grapevine 8

is rather meagre. As the one-foot figures are akin to melody, so the two-foot figures involve *counterpoint*."

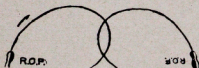
**2. On One Foot.** A double three is a complete rotation of the body by two half-turns of the foot (Fig. 46).



279



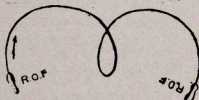
280



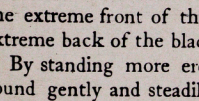
281



282



283



284

By stiffening the ankle and reducing the length of the second curve, you can make the figure all on one edge (Fig. 279): the middle curve looks like inside edge, but is outside. By prolonging the first curve, and poising the body directly over the empl., you can make the forced second curve straight (Fig. 280), and by prolonging the curves until they intersect, you have the cross-cut or Anvil, Fig. 281. The secret is to be well poised over your figure, and in forward cross-cuts to keep the unempl. foot back until after the first turn, then throw it forward while the empl. is going backward (Fig. 282); in backward cross-cuts to keep the unempl. forward until the first turn is made and then pull it backward while the empl. is going forward. The balance shifts from

the extreme front of the blade in turns from F to B, to the extreme back of the blade in turns from B to F (see p. 73).

By standing more erect and swinging the unempl. foot round gently and steadily near the ice, you can reduce the

cross-cut to a little suspended hitch at the apex of an oval (Fig. 283): and finally, without any retardation of motion,

make a complete loop (Fig. 284). Like all the turns, there are eight loops and eight cross-cuts, four on each foot. For complicated combinations in Maltese crosses, see Fig. 357, Nos. 54-64, of which Nos. 59, 60, 61 are specialties of H. S. Evans.



“Odly poised  
In this wild action.”  
—T. C., 1, 3, 340.

282—Maltese Cross (J. F. Bacon)

## BEAKS AND PIGS' EARS

M-W. 244-249<sup>65-72</sup>; MxW. 297-301<sup>249-273</sup>; B 123-25<sup>102-7</sup>. If rockers and counters are skated, not as progressive field figures, but more like cross-cuts, with strong

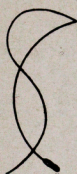


285—Beaks. Rockers and Counters, without any forced curves

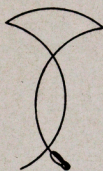
inclination and edge, the troublesome forced curve disappears and new skating elements appear. Again, the side-wise shoulders and spread-eagle ankles are essential to the attainment of the balance that enables a skater to let his foot get ahead of his body, forward or backward, come to a full stop, and by a strong push from the ice recover his equilibrium without any help from the unempl. leg, and with almost no rotation of the body.

If the second curve comes directly back over the first, the figure is called a hook (Fig. 29); if to one side, a rocker beak or V (Fig. 285, 1), or a counter beak or V (Fig. 285, 4). The introduction of rotation produces a variety of rocker and counter, which some skaters think

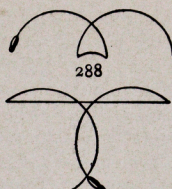




286



287



289

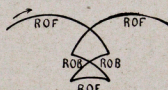


290

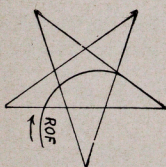


292 Double Cross-Cut

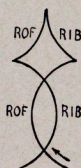
the only legitimate rocking turn, because there is no forced curve (Fig. 285, 3, 6). A beak combined with a change of edge (a beak -Q) is called a pig's ear (Fig. 286). A combination of two beaks produces other varieties of cross-cut—the curved (rocker-counter, crossing twice, Fig. 287), the counter cross-cut (counter-rocker, short cut, Fig. 288), the Swedish (counter-rocker, long cut, Fig. 289), and the double (Figs. 290-92). The Diamond Cross-cut, Fig. 293, may be skated without a change of edge. The Star, Fig. 294, is a combination cross-cut, done on the flat. Fig. 295 is a Pig's Ear Star by H. S. Evans; combined with threes, makes the Mill-wheel, Fig. 357, No. 36.



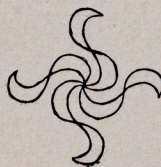
291 Double Cross-Cut



294—Flat-Foot Star



293—Diamond Cross-Cut



295—Pig's Ear Star

## SPINS

Swift & Clark, p. 61 ff; MxW. 295; B. 126<sup>108-112</sup>. Complete revolutions on an edge (*ringlet-spins*), on the flat (*flat-foot and cross-foot spins*, and *two-foot whirls*), and on the point (*pirouettes*).

I. On Two Feet. *Whirls*. Start with both feet about thirty inches apart on inside edge, and with strong rotation of shoulders, arms extended, bring feet together, toes in, with or without alternate Serpentine push; or,

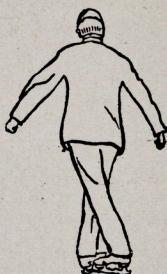
start with a vigorous forward three (Fig. 297), and on the backward curve put the other foot down, forward, toes in. Get on to the flat, stiffen the muscles, and accelerate



296

Two-foot Whirl

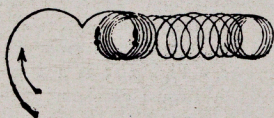
rotation by bringing the arms down and in. The aim is to travel in a predetermined direction, or to settle into one spot and not travel at all. Turn in either direction, F start. In the early 60's, Powers and Howard used to start the figure backward. Whatever beauty there is in it is solely in the rapid motion —so rapid that the camera can hardly catch it. Fig. 296, 300—LOF Cross-



300—LOF Cross-foot Spin

therefore, snapped half way through a 36-revolution whirl, can give only a suggestion of the motion, so attractive to the crowd.

*Cross-foot Spin*, Fig. 298. Start ROF; get on to the flat and cross the LOB in front, heels first, and distribute the weight; or cross the LOF, toes out, behind, Fig. 299. Repeat on left foot, Fig. 300—four in all.



297

Two-foot Whirl



298

Cross-foot Spins



299

2. On One Foot. *Ringlet-Spins* from the four edges on each foot—eight in all. The start may be made (1)



302—LOF Flat-foot Spin

from a vigorous edge, the radius reduced by strong rotation of arms and shoulders and swing of unempl.; or (2) from a change of edge; or (3) more effectively, from a three, Figs. 301, 305, 6. Correct balance and judicious manipulation of arms and unempl. leg, may produce rapid and effective ringlets. Don't

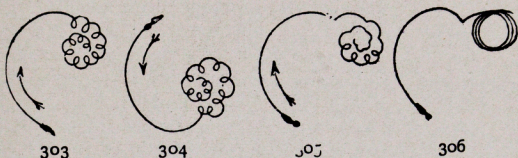


301—LIB Ringlet Spin from a LOF Three

get too hard on the edge, and keep the unempl. down. Compare the position of the unemployed in Figs. 301 and 302.



*Flat-foot Spins* are ringlet spins so poised on the flat of the skates that the ice is bruised, not marked by the edge with loops or ringlets as in Figs. 303-6. They are begun



usually in the first way above. The easiest are ROF turning to the right, and LOF turning to the left, Fig. 302. The unempl. is held high. The effect of lowering the unempl. is the same as of pulling the arms down in the whirls. See



307—Pirouette  
A. P. Lebedew,  
St. Petersburg

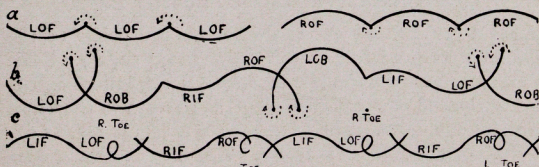


308—Figure Four Spin  
M. Rubenstein,  
Montreal



309—On both toes  
L. Servatius,  
New York

Hügel's variation of this Figure Four Spin, p. 37. Charles V. Dodge, in the early 60's, used to skate a *combination spin*: as the speed of a *two-foot whirl* slackened, he would jump

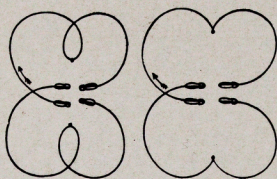


310—Toe Movements Skated at the American Championship Competition in New York. March 15, 1900

on his toes and hold them in the ice until the feet wound around each other, Fig. 309; then drop back on to the blade and continue in a *cross-foot spin*. Almost all these spins may be finished by a rise upon the toes into a *pirouette*.

*Pirouettes*. "In Pirouettes," writes the veteran proficient, Mr. Eugene B. Cook, "there is a vast field for

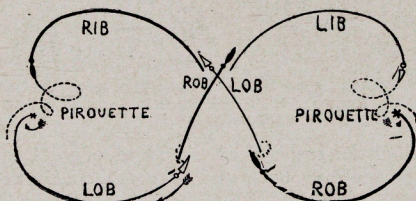
experts. From every one of the Pivot-circle cardinal positions (p. 109), a pirouette can be made. One of the latest investigations of mine was into the possibilities of rising from



311—Alternate-foot Pirouette Eights

various edges, F and B, to a pirouette, and on it making a half-turn, a full turn, and a turn and a half, etc., and coming down upon some *predetermined* edge. Mr. John Martin of the "Empire City Skating Club" of New York, used to rise from an outside edge forward to a

pirouette, make one complete revolution and then suddenly dropping his heel, shoot off deftly on the outside edge of the pirouetting foot. I do the movement readily backward, outside edge. To alternate executing the figure on one foot and then on the other requires extreme precision. (See Keane's field pirouettes, skated the whole length of the St. Nicholas Rink Fig. 310, *a*). I found interesting combinations in double pirouettes—that is, in various positions upon the points of both skates. The legs are either uncrossed or crossed as the situation requires. A Spread Eag'le of mine



312—Russian (Finn) Back Pirouette Eight

that I never got any one to do was on the points of the skates on a back circle." (Cf. Figs. 309, 310, *b*). Callie Curtis, in the 60's, could make several revolutions on the toe at the end of a one-foot eight and return to the eight without any intermediate strokes or steps. (Cf. Fig. 311). Curtis could also jump from one toe-spin to another. The Finns and Russians seem to be the greatest modern masters. See p. 63, and Fig. 312.

## TOE AND HEEL MOVEMENTS—PIVOT-CIRCLING

Swift & Clark, p. 59 ff; MxW. 292-3<sup>241-5</sup>; B. 127<sup>113-4</sup>. There are twelve cardinal toe-step positions, six on each foot:

1. RIF circling around L toe a-straddle, *inside*.
2. RIB circling around L toe a-straddle, *inside*.



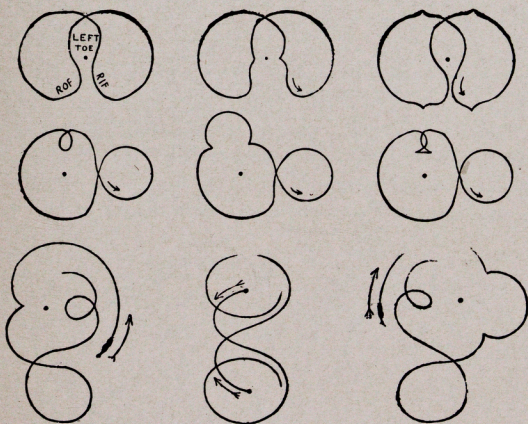
3. ROF circling around L toe, crossed *behind*.
4. ROF circling around L toe, crossed *in front*.
5. ROB circling around L toe, crossed *in front*.
6. ROB circling around L toe, crossed *behind*.

Fig. 313 is No. 6, on the left foot. (L. A. Servatius).

The combinations of these simple toe steps is innumerable; e. g. start with No. 1, turn it into No. 5, then into No. 2, and finish with No. 3. In all of these figures make the circle complete in each step. "The pivot-circlings make a fine effect," says Mr. Cook again, "when the circling foot is far away from the pivot-foot, or when one sits down on the heel of the pivot-foot. . . One of my latest ideas was the substitution of one toe in the place of the other. The toes can be made to slip almost into the same hole—and often into it. There are many combinations. Some interesting work can be done with one toe acting as a pivot, and the other foot, forward and backward, executing eights; and changing the feet by substituting one toe as pivot in place of the other." The varieties of these combinations would alone fill a book. Figs. 314-22 are a few easy ones. L. Rubenstein skates many of the one-foot eight diagrams, Figs. 57-62, and 355-6 as pivot figures



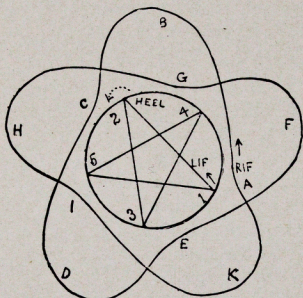
313  
Pivot Circling



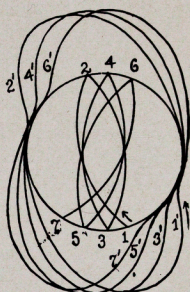
314-22 — Pivot-Circle Figures

The *heel pivot figures* are easier and even more numerous; they often leave effective pictures on the ice. Fig. 323 is a variation of Callie Curtis' Star by Mr. E. C. Hill.

of Brockton. First describe a pivot circle, and jump clear of it. Then, with RIF, describe curve AB at same time



323—Heel Pivot Star

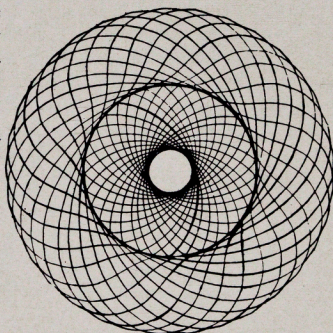


324—Ball of Twine

that LIF, near heel, marks line 1 to 2. Without stopping, on L heel as pivot at 2, swing RIF from B to C; then drop back on to LIF edge and complete Star by repeating same move-



326, a—Heel Pivot



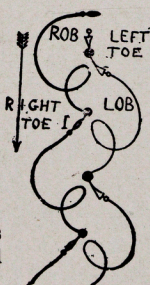
325—Ball of Twine

ments, on both feet together, as in Fig. 323. By describing *curved* instead of *straight* lines, with the L, as in Fig.

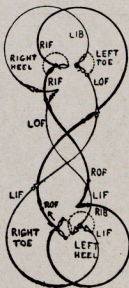


326, b—Pivot Trefoil

324, you may space this Star into Mr. Hill's Ball of Twine, Fig. 325. Figs. 326-8 are self-explanatory.



327



328



## HAND-IN-HAND FIGURES

Cf. pp. 65-67. Even pivot-circling can be performed by partners; e. g. join right hands, face to face, and start on the plain inside edge toe-step, left foot forward. Place the two pivot-toes as near together as possible and describe a complete circle with the left foot. Next do the outside edge toe-step forward, left foot behind, making a complete circle. Join hands again, and repeat the same movement. (Swift & Clark, p. 72).

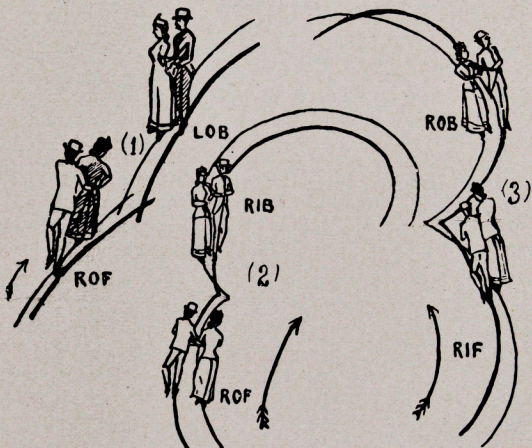
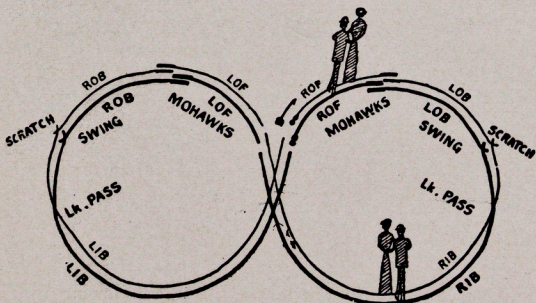


Fig. 329 1 OF Mohawk Echelon); 2 Large OF Three;  
3 Large IF Three (side by side)

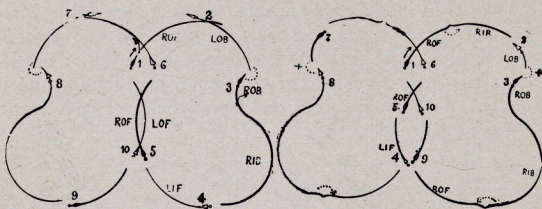
All the turns can be learned easier hand-in-hand, and when learned can be so skated with greater speed and exhilaration. Cf. p. 62 and see Figs. 329, 339, reproduced by



330 The Mohawk and IB Eight. (From H.H., kindness of Longmans & Co.)

permission from T. Maxwell Witham's System of Figure Skating, chap. xv. Horace Cox, London.

**331-338—Pair Skating.** See also Figs. 105-8, 118-31



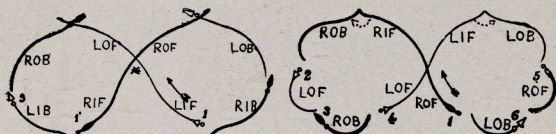
331

332

**"Meal Sacks" (Boston Skating Club)**

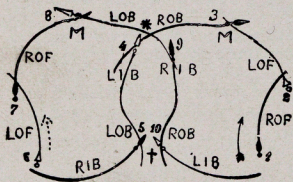
331, with Mohawks; 332, with Brackets (side by side, or Echelon),

In 333, 334, 338, partners pass each other at the center; in 335 (The Curtis and Goodrich Waltz) they come together at \* and spread apart at †; 336 is a Mohawk, and OB Bracket Q, and forward; 337, IF change Mohawk

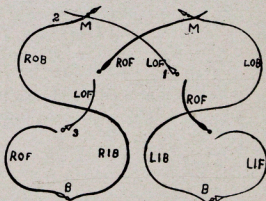


333

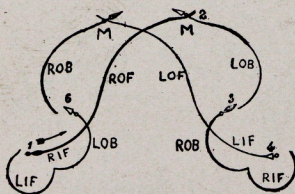
334



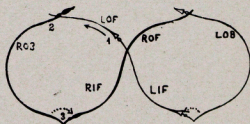
335



336



337

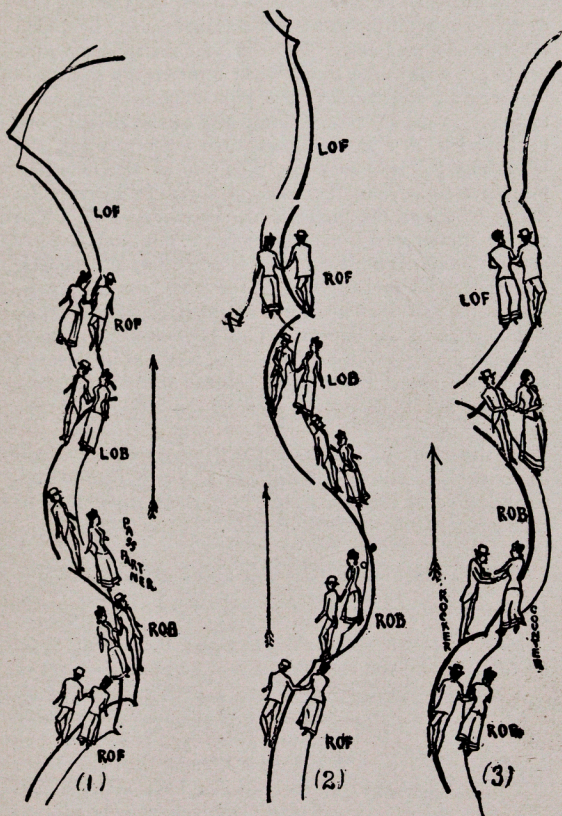


338

and OB Three. In the same way, the following movements may be skated, most of them hand-in-hand. (For abbreviations, see p. 77).



- 340, ROF M LOIB, RIF, and repeat, LOF M ROIB, LIF.  
 341, ROF 3 IB, LOB 33 OB, ROF, and repeat on L.  
 342, RIF 3 OB  $\times$  LIB, RIF, and repeat on L.  
 343, ROF C OB  $\times$  LIB, RIF, and repeat on L.  
 344, ROIF  $\times$  LIB 3 OF  $+$  RIF, and repeat on L.  
 345, RIOF M LOB  $\times$  RIB Q, and repeat on L.



339 1, Rocker Scud ; 2, Counter Scud ; 3, Simultaneous Rocker and Counter.

- 346, RIOF M LOB  $+$  RIB, and repeat on L.  
 347, RIF B OB, LIB, RIF, and repeat on L.  
 348, ROF M LOB  $\times$  RIB 3, and repeat on L.  
 349, ROIF, LOF 3 IB, ROIB, LOB B IF, RIOF  $+$  LIF 3 OB  $+$  ROIB  $\times$  LIB B OF  $\times$ , and repeat. Etc., *ad infinitum*.

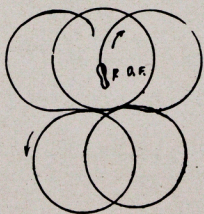
“Two persons through constantly skating together hand-in-hand, get so accustomed to each other that the slightest indication that a turn, a rocker, a Q, or a Mohawk is about to be executed by one side will be responded to by the other, and it is astonishing how many figures can be interwoven one with the other. All the skating club figures (combined) can be skated hand in hand, but they are rendered more easy if the partners stand sideways and hold each other by one hand only. The art is for the left-hand partner to get well to the front, when turns on the *rof* are to be executed, and similarly the right-hand partner, when turns are on the left foot. Great help can be given by one to the other, by a judicious pull at the right moment, and when this pull is to be given, is only to be ascertained by practice together, but the pull will always be given by the skater who is on the inside of the curve described. The outside skater, who is pulled, enjoys the fun most, as he is brought round with a swish that is delightful, but the next movement will probably reverse the order, and the skater, who in the first movement was on the inside of the curve, will now be on the outside. This hand-in-hand skating, although greatly advanced since 1880, is still in its infancy; and I quite expect to see great progress made in the next few years in this fascinating form of the art.” (MxW. 285).

In this country, pair-skating will probably soon regain its former popularity; but neither is likely soon to supplant individual skating, which now alone remains to be considered, in its most difficult form.

## CONTINUOUS ONE-FOOT FIGURES

(Continued from page 93.)

M-W. 251-9<sup>73-7</sup>; MxW. 129-30; B. 100-2; S. C. 63-66. Before you can control your Serpentine change of



edge into a perfect eight (Fig. 223), your Figure will probably travel (Fig. 350) because one change is stronger than the other; but when you have acquired perfect control, you may be able to equal or outdo Herr Max Kautz's record of 720 eights on one foot without stopping!\* Cf. pp. 91-3.

350

“My legs can keep no pace with my desires.”—*M. N. D.*, 3, 4, 445.

\*W. H. Cheesman, who, according to Mr. Cook, learned the one foot eight of James Sands in 1862, (cf. p. 21), skated the figure with peculiar ease and grace, and on one occasion



✱ Swing the unempl., not kick it as in Figs. 351-2. In the Continental style, the skater's position would be more like Fig. 353, *a*, hands, perhaps, not quite so high.



351 — Bell-Loop Star. See Fig. 70.

At the moment of catching power, the empl. is strongly bent and the unempl. is swung gently away from the empl., the skater then being on the OB, Fig.



352 — Continuous Eight with Kick

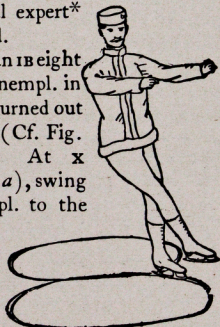
"He does it with a better grace, but I do it more natural."  
*T. N.*, 2, 3, 89.

353, *b*. Photographs of skaters doing continuous eights in good form not being at present available, description and sketches of Salchow's skating by a Continental expert\* are inserted.



353 *b* — The Swing of the unempl., in LIOB change

"Begin an 18 eight with the unempl. in front, toe turned out and down (Cf. Fig. 353, *a*.) At *x* (Fig. 354, *a*), swing the unempl. to the



353 *a* — Catching Power LICB, with a swing

back. Just before reaching the center, give a strong pull with the empl.; throw the unempl. away from the body

made 90 consecutive eights without stopping. Theodore H. Rodgers even exceeded this number. He accomplished 133 consecutive eights on one leg, and immediately after, 95 consecutive eights on the other leg—which had had a bullet shot through it during the Civil War. And these feats were accomplished nearly forty years ago!

\* "It is difficult for even an artist, which I am not, to draw skaters in action, but these rough sketches will perhaps indicate what I wish to convey." The head in Fig. 354 does not seem to be faced enough toward the center.

with a free swing without jerk to 1; (Fig. 354, *b*) then bring it slightly to the front at 2. At *y*, it is again swung behind. For all eights, either plain or continuous, the swinging of the unempl. should take place at *x* and *y*. An easy bending or sinking of the empl. takes place at the change, which gives the impression of softness and absence of effort. The un-

empl. in all turns and loops should describe the same figure in the air that the empl. is describing on the ice. *Always look at the center.*"

The chief difficulty is with the 10B change. At the moment of catching power, the empl. is strongly bent; the push off is vigorous,



354, *a*



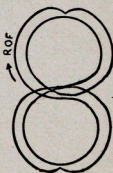
354, *b*

and the compensating swing of the unempl. in front to preserve the balance leaves it in position to be swung around, knee and toes out, so as to help the rotation of the shoulders in shortening the 0B curve. This extra swing and rotation of the thigh and knee are essential to the insertion of turns, loops, and cross-cuts in the circumference (Figs. 60-65).



355

Changes of edge after loops in forward loop-eights, and outside loops after changes of edge in the back loop-eights, are extremely difficult. The execution of multiple loops in a continuous eight or star (Fig. 357, No. 42), is facilitated if, OF, you



356

"wind" the unempl. in front of the empl. by rotating inwards the thigh and knee, and turning the toes in and down; IF, if you "unwind" the unempl. thigh, knee, and foot, by rotating outward. 0B multiple loops may be facilitated by carrying the unempl. behind the empl., bending the knee and turning the toes down and out. In 1B multiple loops, look far over the empl. shoulder, "wind" the unempl. round in front of the empl., but rotate the thigh and knee out, and point the toes down and out. Cf. Grenander's *Skating*, M-W. 258-9\*. Similar control

\*"When I speak of the rotation of the thigh outwards or inwards," writes Dr. Monier-Williams, Oct. 4. 1900, "I mean to denote the purely anatomical rotation of the bone at the hip joint; and similarly the turning of the foot at the



of the unempl. must be attained in order to achieve Louis Rubenstein's difficult eights (Figs. 355-6).

What this mastery of balance can accomplish in continuous one-foot skating, may be seen in the following figures by American and Continental experts. Most of them have been performed by Austrian and Swedish contestants in recent European competitions, the conditions of which permit concentration of practice on a few specialties for the free-skating part of the program. Many of them, like Jackson Haines' spin, took years of practice to acquire; few of them can be skated so small and regular as the diagrams might suggest; and for any *one* skater to perform *all* of them, would require more time for practice than he could command. If not published here for the first time (like Nos. 59-64, etc.), they are taken from foreign skating books and accounts of competitions in foreign sporting periodicals, like the London *Field*, or the *Wiener Allgemeinen Sportzeitung*, as follows:

Austrian—(*Spuren auf dem Eise*) Vienna, Nos. 1, 7, 11, 21, 35, 36, 38, 41, 54-6; by Max Kautz, 90, 93; by G. Hügel (German and Austrian champion, 1894; world's champion, 1899-1900), 3-6, 19, 20, 22, 26-31, 45-8, 72-87; by Georg Zachariades (German and Austrian champion, 1893) 23, 56; by Ed. Engelmann (champion of Europe, 1894) 53, 62; by Robt. Holletschek (*Kunstfertigkeit im Eislaufen*) Troppau, 13, 14, 17, 18, 32-4, 37, 40, 43, 44, 49-52, 58.

Bohemian,—Anton Schmeykal, Prag. 25.

Swedish,—by Nils Pösse, champion 1884, (*Figurakning a Skridskor*) Stockholm, 7, 9, 16, 33, 39, 65-69, 86-7; by Ivar Hult, 8, 15; by John Catani, 57.

Russian,—Louis Walther, Meskow, 10, 12.

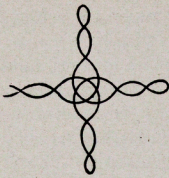
English,—Edgar Syers, London, 64.

American,—Herbert S. Evans, Boston, 59-61; L. A. Servatius, N. Y., 63.

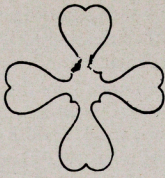
Numbers 88, 89, 91, 92 are skating problems from *Spuren auf dem Eise*; 94, 95, problems from decorations on memorial gravestones at Mycenae, over 3,000 years old!

Fig. 357, pp. 118-122. "These are stars indeed; and sometimes falling ones." *H. VIII.*, 4, 1, 54.

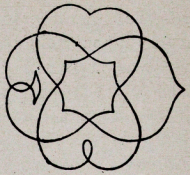
ankle joint. In the ROF or RIB loop, the body as a whole rotates in both cases in the same general direction, *i. e.*, in a clockwise direction. Grenander in both cases brings the unempl. foot over in front of the empl.; but in the former case he rotates his unempl. thigh inwards and turns the toe (foot) inwards, *i. e.* towards the middle line of his own body; in the latter case, outwards or away from the middle line. Why he finds this attitude the best for his purpose I am unable to say, and so is he; but he is certainly the finest performer of loops I ever saw."



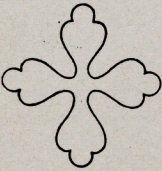
1



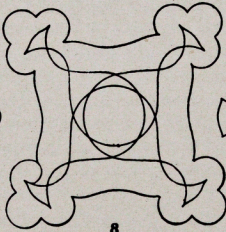
2



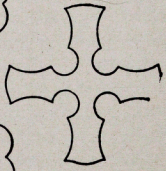
3-6



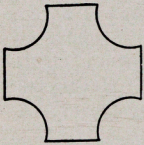
7



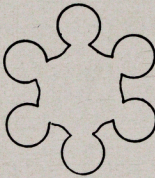
8



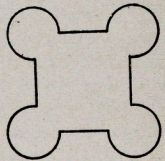
9



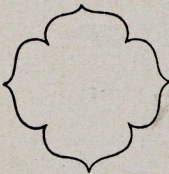
10



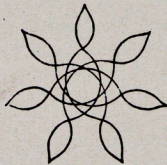
11



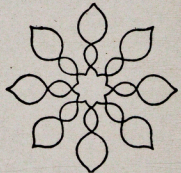
12



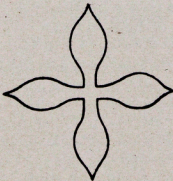
13



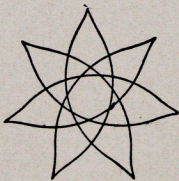
14



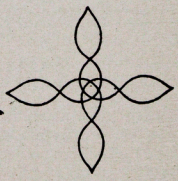
15



16

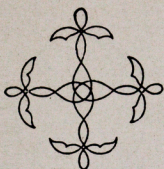


17

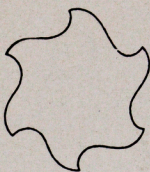


18

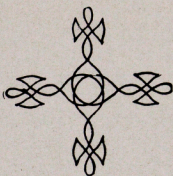




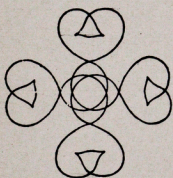
19 - 20 \*



21



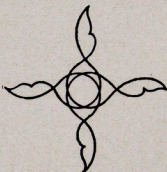
22



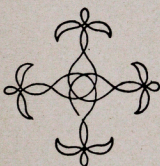
23



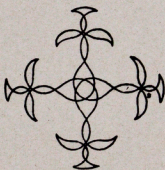
24



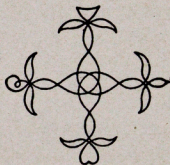
25



26



27



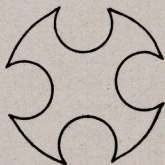
28 31 \*



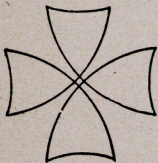
32



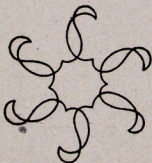
33



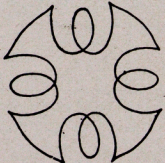
34



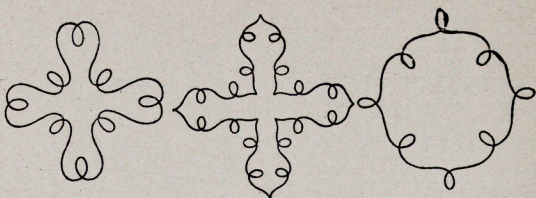
35



36



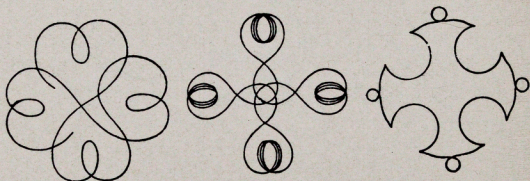
37



38

39

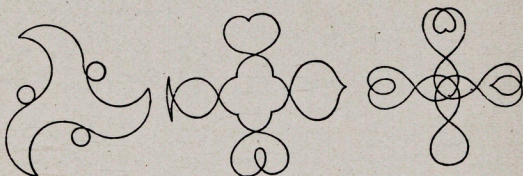
40



41

42

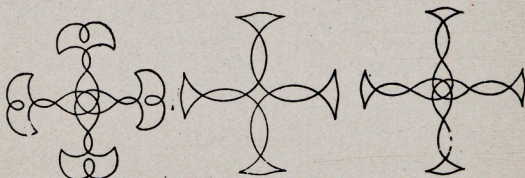
43



44

45-48

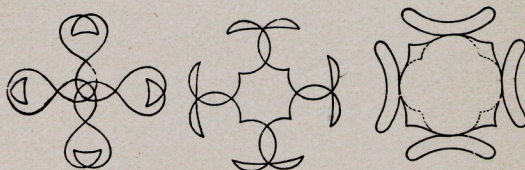
49-52



53

54

55

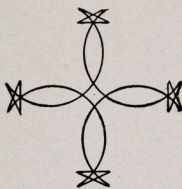


56

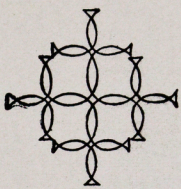
57

58

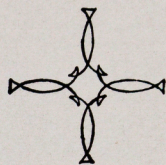




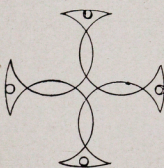
59



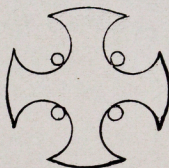
60



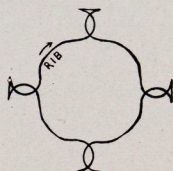
61



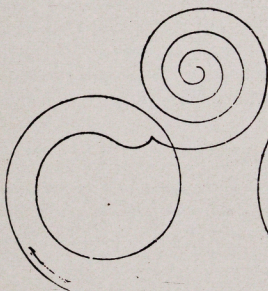
62



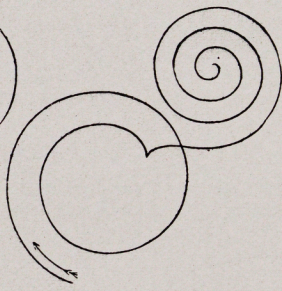
63



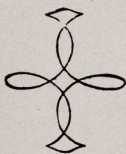
64



65



66



67



68



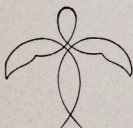
69



70



71



72



73



74



75



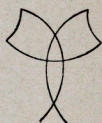
76



77



78



79



80



81



82



83



84



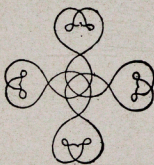
85



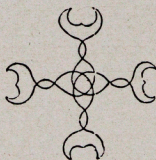
86



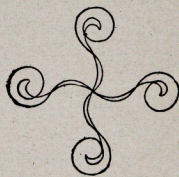
87



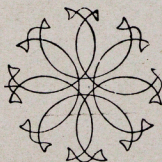
88



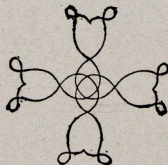
89



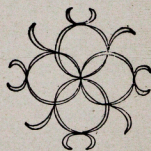
90



91



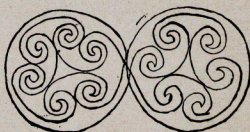
92



93



94



95



# A P P E N D I X

## Rules of Hockey Adopted by Several Important Amateur Hockey Leagues

### RULE I

*Team.*—A team shall be composed of seven players, who shall be *bona-fide* members of the club they represent.

### RULE II

*Game.*—The game shall be commenced and renewed by a face in the center of the rink. Rink shall be at least 112 feet by 58 feet.

### RULE III

*Goals.*—A goal is placed in the middle of each goal line, composed of two upright posts, four feet in height, placed six feet apart, and at least five feet from the end of the ice. The goal posts shall be firmly fixed. In the event of a goal post being displaced or broken, the Referee shall blow his whistle, and the game shall not proceed until the goal is replaced.

### RULE IV

*Face.*—The puck shall be faced by being placed between the sticks of two opponents, and the Referee then calling play.

### RULE V

*Match.*—Two halves of 15 minutes each, exclusive of stoppages, with an intermission of 10 minutes between, will be the time allowed for games. A game will be decided by the team scoring the greatest number of goals during that time. In case of a tie after playing the specified time, play will continue for ten minutes more, when, in the event of the score still being even, another game will be played. Goals shall be changed after each half.

### RULE VI

*Change of Players.*—No change of players shall be made after a game has commenced, except for reasons of accidents or injury during the game.

### RULE VII

Should any player meet with an accident during a game and be compelled to leave the ice, his side shall have the option of putting on a spare man from the reserve to equalize the teams. In the event of any dispute between the

captains as to such player's fitness to continue the game, the matter shall at once be decided by the Referee.

#### RULE VIII

*Stoppages.*—Should a game be temporarily stopped by the infringement of any of the rules, the captain of the opposite team may claim that the puck be taken back and a face take place where it was last played from before such infringement occurred.

#### RULE IX

*Off-Side.*—When a player hits the puck, any one of the same side who at such moment of hitting is nearer the opponent's goal line is off-side, and may not touch the puck himself or in any way whatever prevent any other player from doing so until the puck has been played. A player must always be on his own side of the puck.

#### RULE X

*Knocking on, Charging, Etc.*—The puck may be stopped, but not carried or knocked on, by any part of the body. No player shall raise his stick above the shoulder. Charging from behind, tripping, collaring, kicking or cross-checking shall not be allowed, and the Referee must rule off the ice, for any time in his discretion, a player who, in his opinion, has offended deliberately against the above rule.

#### RULE XI

*Puck Off Ice.*—When the puck goes off the ice behind the goal line, or a foul occurs behind the goal line, the puck shall be brought out by the Referee to a point five yards in front of the goal line, at right angles from the point at which it left the ice, and there faced. When the puck goes off the ice at the side, it shall be similarly faced three yards from the side.

#### RULE XII

*Goal-keeper.*—The goal-keeper must not, during play, lie, kneel, or sit upon the ice, but must maintain a standing position.

#### RULE XIII

*Score.*—A goal shall be scored when the puck shall have passed between the goal posts from the front and below an imaginary line across the top of posts.

#### RULE XIV

*Sticks.*—Hockey sticks shall be made of wood, with no harder substance attached thereto, and shall not be more than three inches wide at any point.



## RULE XV

*Puck.*—The puck must be made of vulcanized rubber, one inch thick all through, and three inches in diameter.

## RULE XVI

*Officials.*—The captains of the contesting teams shall agree upon a Referee, a Timekeeper, and two Umpires, one to be stationed behind each goal, which positions shall not be changed during a game except by mutual consent.

## RULE XVII

*Referee.*—All disputes on the ice shall be settled by the Referee, and his decision shall be final.

## RULE XVIII

*Umpires.*—All questions as to goals shall be settled by the Umpires, and their decisions shall be final.

It is also agreed that Player must have written release from team he has played on before playing on another team of the league.

Each team shall be allowed one coach who may be imported and allowed to play on team, but all other players must be residents of the locality which the team represents.













